THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 41. NEW YORK: SATURDAY, OCTOBER 11, 1879. Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

ANNIE FOX.
Permanent address,
104 Hudson Street, Boston.

ANNIE WAKEMAN.
Daly's Theatre.
Engaged for the Season.

ALICE DUNNING LINGARD.
Australia.
Address care MIRROR.

ALFRED KLEIN.
In the Revellers
Address at this office.

A. E. LAWRENE,
Leading or Juvenile. (Late of the English Theatres,) 186 Grand St., Brooklyn, N. Y.

A. C. DACRE.
Address Russell Club, Regent St., W., London, England.

A. TORRIANI, JR.
Engaged with John T. Ford.
Season of 1879-80. Address this office.

BILLY ROBINSON.
White and Black Comedy.
Open for engagements. Address this office.

CLARENCE R. LEONARD.
Leading Juvenile.
With Scanlon and Cronin. Address this office.

CYRIL BOWEN.
Engaged to support Miss Rose Lisle.
Juveniles. Address this office.

CARLOTTA EVELYN.
Disengaged
Address Horace Wall or C. R. Gardiner.

CHARLES ABBOTT.
Leading Juveniles. At Liberty.
Agents, or 96 F. Street, South Boston, Mass.

CLARENCE MERIGHI.
With Adele Belgarde.
Season of 1879-80.

CHARLEY BANKS.
Comedian.
Address care C. R. GARDINER, 12 Union Sq.

CAPT. GEORGE T. SHAW.
Stage Manager.
Volks Garden Theatre, 199 & 201 Bowery, N. Y.

CHARLES F. WIEGAND.
Advertising Agent. Season 1879-80.
Grand Opera House, N. Y.

CHARLES H. KIDDER.
Juvenile. With Barney Macauley.
Season of 1879-80.

CHARLOTTE NEVILLE.
127 East 15th Street,
Or Agencies.

CHARLES J. EDMONDS.
Now in Deadwood.
Address this office.

DORA STUART.
As Buttercup in Pinafore.
Address at this office.

EMMA RICHARDS.
In Boucicault's new play, Rescued.
Booth's Theatre.

E. M. STUART.
With E. H. Harvey's Comic Opera Co.,
Now at the Aquarium.

EDWARD CHAPMAN.
Comedian Colville Folly Troupe.
Address at MIRROR Office.

ELLA MAYO.
Serio-comic and Balladist.
Permanent address, 398 Bridge St., Brooklyn,

ETHEL LYNTON.
With The Tourists in The Palace Car.
Address this office.

EDWARD WARREN.
Juvenile.
Address Agents.

ED. P. WILKS.
Daly's Theatre.
Season of 1879-80.

E. P. SMITH.
Daly's Theatre.
Season of 1879-80.

EDWIN PRICE.
Leading Man, Fanny Davenport Comb.
Address this office.

EDWARD KENDALL.
Basso Cantante. Star Alliance Opera Co.
En Route. Season of 1879-80.
Permanent address, 154 Court St., Boston.

ELEANOR READE.
Walking Lady and Soubrette.
Disengaged. Address this office.

EVA BYRON.
As Hebe and Nursedah.
Gran's Comic Opera Company, En-route.

JENNIE LESTER.
With Viola Clifton Company.
Engaged for the Season.

FANNY McNEIL.
Daly's Theatre, Season 1879-80.
Address care this office.

FRANK W. SANGER,
Juveniles.
Address this office

FRED. FELTON,
Stage and Business Manager.
Crone's Garden. Indianapolis.

FRANK HAYDEN.
Reporter in Fatinitza. Ralph Rackstraw.
Address care DITSON & Co., Boston.

FRANK A. TANNEHILL,
Leading Man and Stage Manager,
Address this office.

FRED. JEROME.
With Weaver's Boarding House Co.
Season of 1879-80.

GEORGE T. ULMER.
Comedy and Character Business.
Disengaged.
Address Agents.

GEORGE MORDAUNT.
Booth's Theatre.
Season of 1879-80.

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.
Re-engaged for Season 1879-80.

HELEN GRAYSON.
With Adah Richmond Troupe.
Season 1879-80.

HENRY W. IRVING.
Juvenile and Walking Gents.
Address WALL & HANLEY,
At Liberty. 14 Union Square

HARRY VAUGHN.
As Charlie Knox in Van the Virginian.
Holliday Street Theatre, Baltimore.
Address this office.

HELENE ADELL.
Leading Business.
Olympic Theatre, New York City.
Season of 1879-80.

J. C. PADGETT.
At Liberty.
Address this office.

JAMES L. CARHART.
Address
169 W. Twenty-third Street,
New York.

JOSIE BATCHELDER.
Soubrettes.
36 East 12th Street,
Or Agents.

JAMES ALBION,
Advertising Agent.
Standard Theatre, N. Y.
Address MIRROR Office.

J. WINSTON MURRAY.
Leading Heavies.
With Joseph Murphy, Season 1879-80.
Address care this office.

JOS. FRANKAU,
Low and Character Comedy.
Address this Office

JOHN SWINBURNE.
Stage Manager.
With Adelaide Neilson.
Season of 1879-80.

LEONARD S. OUTRAM.
Character Actor. English Company.
Season of 1879-80.
Address Standard Theatre.

LOUISE DICKSON.
As Flora Bruce.
Gus Williams' Combination.

MISS ROSE LEE.
As the Princess Angeline
In Grand Operatic Spectacle Enchantment,
At Niblo's Garden.

MISS CHRISTINE PERCY.
Balladist and Operatic Vocalist.
131 Clinton Place,
New York.

MISS ESTELLE MORTIMER.
Specially engaged for
Little Buttercup.
In H. M. S. Pinafore.

MLLE. DESIREE.
French and English
Opera Bouffe and Burlesque.
Address this office.

WILLIAM RICHARDSON.
Season 1879-80.
Tabor Opera House,
Leadville, Col.

ALEXANDER HILL.

H. E. DIXEY.
As The Rajah in Horrors.
Rice Surprise Party.
Season of 1870-80.

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

HARRY GWYNETTE.
Stage Manager Gran's Opera Co.
Season of 1879-80.
Address this office.

H. CUSTER KENNEDY.
Engaged with Mary Anderson.
Season of 1879-80.

HELEN FLORENCE.
Leading Juveniles.
Address care MIRROR.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrettes.
At Liberty.
Address SIMMONDS & BROWN.

J. C. KENNY,
Leader of Orchestra,
Address this office.

J. F. BREIN.
Daly's Theatre.
Season of 1879-80.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y

KATIE ESTELLE.
As Madame Laurent in
Elliot Barnes' Only a Farmer's Daughter,
Address at this office

LOUISE TEMPLE.
At Liberty.
Can be engaged for Hebe or Soubrette parts,
Address this office.

LILLIAN CLEVES CLARKE.
Address,
MIRROR Office,
New York

LIZZIE MAY ULMER.
Soubrette.
Address Agents.

LESLIE GOSSIN.
Disengaged.
Address Windham, Greene Co., N. Y

MISS ADA WHITMAN.
Address all letters care of
INDIG, 856 Broadway, N. Y.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And his Dramatic Dogs, Romeo and Zip.
Address this office.

MISS STELLA CONGDON,
At Liberty.
Address this office.

MISS LOUISE LEIGHTON.
Daly's Theatre, 1879-80.
Permanent address,
12 Union Square, N. Y

MAUDE BRANSCOMBE,
Soubrettes and Juveniles.
May be addressed at this office

MISS FLORENCE ELLIS.
Prima Donna Assoluta.
North Broad Street Theatre,
Philadelphia, Pa.

MINNIE LEE.
Serio-comic and Balladist.
Permanent address,
52 Bond Street, New York City

MINNIE LEONARD.
Leading Juvenile.
Traveling. With Scanlon and Cronin.

MABEL JORDAN.
Daly's Theatre.
Address this office

MISS MINNIE PALMER.
As Grace Singleton in My Partner,
Union Square Theatre.

MISS NINA FREETH,
Character Business and Soubrette.
Address this office

MISS MARIE CLARA HASTINGS,
Leading Lady With Boniface's
"Soldier's Trust," Address at this office.

MISS HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Season of 1879-80.

MISS ADELAIDE CHERIE,
Disengaged.
Address this office.

MISS ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents

MINNIE VINING.
Engaged for Season 1879-80
At Wallack's Theatre.

MARIE GORDON.
As Joan,
In That Lass o' Lowrie's.
Victoria Hotel, N. Y.

MLLE. BARETTA.
The greatest of all Song-and-Dance Ladies, Serio-Comic, opens at the London, Sept. 22. Time filled until Jan. 1. This office.

MOLLIE WILLIAMS,
Late Fifth Avenue Theatre.
Character Business and Comedy.
Address agents, BROWN & BARNES.

N. S. WOOD.
As Boy Detective,
And other Specialties.
Address this office

OWEN FAWCETT
Starring Tour 1879-80.
Address this office.

OGDEN STEVENS.
243 West 14th Street,
New York.

PERCY HUNTING.
Daly's Theatre.
Season of 1879-80.

PHILIP BECK.
Juvenile and Light Comedy.
Standard Theatre,
New York.

PEARL EYTINGE.
Engaged at Booth's Theatre.
Season of 1879-80.
May be addressed care this office.

RICHARD DORNEY.
Advertising Manager
Daly's Theatre,
New York

ROSE LISLE.
Address care C. R. GARDINER.

RANDOLPH MURRAY.
With the J. H. Wallack Co. for ensuing season, in Shakespeare's Comedy of Errors.
Address care this office

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Frolicques,
Season 1879-80.

SAM DEVERE.
Address at this office.

SAM R. NORMAN.
Versatile Actor.
Volks Garden, Bowery,
Third Season.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address,
12 Union Square, N. Y.

THOS. W. MOORE.
Treasurer Harry Miner's Theatre,
165 & 167 Bowery, N. Y.
Residence, 208 E. 14th St.

VENIE G. CLANCY,
Leading Female Roles,
Weathersby-Goodwin Frolicques,
Traveling.

W. D. TURNER.
Agent for Frank Chanfrau.
Address this office

W. H. CROMPTON,
Hamlin's Theatre,
Chicago, Ill.
Address this office.

WALTER EDMUNDS.
Daly's Theatre.
Season 1879-80

W. S. HARKINS,
And LENORE BIGELOW
Juvenile and Singing business.
115 East 14th Street

WILLIAM HORACE LINGARD,
Australia,
Address care MIRROR,
12 Union Square, N. Y.

W. H. SINGLETON,
Assistant Stage Manager,
"Evangeline" Opera Bouffe Combination,
Fourth Season by

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Notice to Correspondents.

Correspondents of THE MIRROR are requested to get (wherever feasible) the routes of stars and combinations, and send them in on a separate sheet. They should report, in every case, the actual and authentic BUSINESS done, how companies are "billed," and whether or not the entertainment gives satisfaction. No courtesies are to be asked for or accepted from Meade's Amateur Church Choir or John T. Raymond, and amateur and circus performances are to be ignored. In towns of less than 20,000 inhabitants, announce when a circus is coming.

All MIRROR credentials for the third quarter expired Sept. 30. The new ones now being furnished are for the six months, ending March 1, 1880. Managers are requested to "take up" credentials the time of which has expired. Our thanks are due in particular to the correspondents at the following places, for the zeal they have displayed and the services rendered THE MIRROR: Rochester, N. Y., Louisville, Ky., Chillicothe, O., Columbus, O., Cincinnati, Chicago, Indianapolis, Nashville, Selma, Ala., Pittsburg, Pa., Bridgeport, Conn., Ottawa, Can., Detroit, Owensboro, Ky., St. Louis, Albany, N. Y., Newark, N. J., Brooklyn, N. Y., Providence, R. I., Salem, Mass., and Halifax, N. S.

Ohio.

CINCINNATI.

Grand Opera House: Colville troupe closed two weeks' engagement last evening with Robinson Crusoe. Business has been excellent. To-morrow evening Denman Thompson as Joshua Whitcomb. Oct. 13, Joe Emmet in Fritz in Ireland. Pike's: Salsbury's Troubadours in Patchwork closed last evening after fair business. Mary Anderson appears to-morrow night in The Hunchback, Friday, Love. Oct. 12, The Tourists. National: The Western Niblo's stock company opened regular season last evening in the drama, The Poor of New York, with the following cast: William J. Fleming, W. J. Coggswell, J. W. Fox, J. A. Kennedy, F. X. Barrett, J. P. Kilbourne, J. J. Coleman, W. Pottle, Jr., C. H. Blake, H. H. Morris, H. Sharp, S. Kinnecom, Eunice Goodrich, Dolly Warren, Miss Josie, Florence Richmond, Mrs. J.W.Fox, Mrs. Warren. House good one. Robinson's Opera House: Grant's Trip Around the World and olio. Coming week Hauch and Fox, Fernando Fleury and Clara Reinman. The stock company will play The Smugglers of the Abbey. Heuck's: Lovers of "b—l-u-d" flocked to witness the hairbreadth escapes of Buffalo Bill Cody every evening last week. To-morrow night Richmond & Von Boyle. Coliseum: Business fair. Rose Goodall closes this evening. Oct. 6, Leonzo Brothers will open in Rupert's Dog. Re-engaged: Guy Linton, Lucy Adams, Harry Bennett and the LaRues. Ben Owen, late leader for Mahn's Opera co., has been engaged for the same position by Joe Emmet. Phil Simmonds, dramatic agent, passed through on his way East last week. Manager John Bell of the London, Galveston, Texas, is in the city; also Arthur Cambridge of Chicago. G. W. Harrison, advance agent of the Richmond & Von Boyle comb., is in the city. Col. Lev. S. Steele has returned from Kentucky, where he traveled in the interests of the disbanded Pinafore troupe. Harry Bennett, the Irish comedian, is a great favorite at the Coliseum. Frank Chapman spent last week in the city, and left for Chicago. Buffalo Bill presented Manager Collins of Heuck's with a handsome watch and chain last Wednesday, and the manager presented the treasurer, James Fennessey, with a beautiful silver badge. J. K. Emmet presented The Ladies' Bazaar, for the benefit of the creditors of Archbishop Purcell, with a flowerpot of Irish bog-oak, containing Irish moss. The moss was plucked by Mrs. Emmet at Cork, Ireland. Manager Nunez of Pike's was in Louisville last week. Manager Heuck and family are visiting friends in Lancaster, Ohio. Robert Ferguson was in the city Thursday and started for Pittsburg, where he opens tomorrow night. Joe Reynolds, agent of the Scanlon & Cronin party, passed through the city Wednesday on his way to Cleveland. Managers Johnston and Burrill, of the New York Pinafore co., both left for the East last week, after shametul conduct toward the company they brought out here in their charge. They left the company behind them destitute of money, lodging or food, and only for the charitable co-operations of the railroad companies in passing them to New York this evening, they would have no surety of their next meal. J. W. Rennie and wife arrived from the East last week, to join Joe Emmet's co.

COLUMBUS.

Oct. 5.—Comstock's: Milton Nobles in The Phoenix, 1st. Big gallery. M. B. Curtis, an old favorite here, immense in his make-up of the Jew. Rest of company very fair. Route: Hamlin's Chicago Theatre, 6th, two weeks. McKee Rankin and co. arrived safely from the Indianapolis Danites, and played to small houses, 3d and 4th. Company not so strong as formerly, although William E. Sheridan as the Parson was quite acceptable. Route: Richmond, Ind., 5th; Fort Wayne, 7th and 8th; Logansport, 9th; Evansville, 10th; Louisville, Ky., 13th, one week. Coming: Smith, Waldron, Morton & Martin's Big Four Minstrels, 6th; Haverly's Chicago Church Choir, 7th and 8th; Barlow, Wilson Primrose & West's Minstrels, 9th; Smith's Tourists, 10th and 11th; Romanyi, 16th. Grand: Alice Oates in Le Petit Duc and Giroffe-Giroffa 31st and 1st, good houses. Gustavus Hall, Chas. Drew and Marie Rostelle made many adders. Berger concert co. 3d and 4th to fair houses. Louise Kernlo possesses a charming soprano voice, Sol Smith Russell is wonderful in his line, Etta Morgan manipulates the saxophone skillfully, but Prof. Louis F. Boos and his cornet could well be dispensed with. Route: Cumberland, Md., 8th and 9th. J. S. Sheppard, of Big Four Minstrels, and Fred G. Maeder, advance for Herrmann, who is at the Grand all of this week, were in town last week. McKee Rankin's agent says he wishes they were out of Indiana. The ladies of the Berger troupe are all handsome dressers.

CLEVELAND.

Oct. 5.—Euclid Avenue Opera House: Jos. Jefferson, Sept. 29 and 30, to packed house. Richmond & Von Boyle comb. balance of week. Business fair. Monday, 6th, Barney Macauley, for one week. 13th, Herrmann. Academy of Music: Pat Rooney comb. had another crowded house 29th. Lina Tettenborn, Tuesday and Wednesday, in Gretchen. Route: Boston, two weeks, beginning Oct. 6; then Toronto, 20th and week. Scanlon and Cronin this week in O'Neil. 13th, Queen's Evidence comb. The atre Comique: Arrivals 6th: George France, Charles Howard, Morris and Green, Jame, Colling, McGill and Byland, William Wear, Lena DeForest and Ethel Earle. Milton Nobles opened 2d to fair house, in A Man of the People. B. C. Hart of the Theatre Comique has been seriously ill, but is now out of danger. Charles Waverly and Henrietta Vaders, now with Joe Jefferson, were formerly members of the Opera House stock co.

SPRINGFIELD.

Opera House: Berger Family and Sol Smith Russell to a crowded house 30th. Fred Berger says business has never been better. Alice Oates Opera co. in Girofle-Girofla, to big biz 2d. Good show. Booked: Haverly's Church Choir co., 6th; Big 4 Minstrels, 8th. The friends of Sol Smith Russell gave him a champagne supper at his hotel Thursday evening, after the performance at the Opera House. Mr. Russell favored the assembled company with some of his best character delinations. Manager Emery will run excursion trains the evening of the 6th from neighboring towns to accommodate those wishing to see Pinafore. Good prospects of crowded house.

AKRON.

Oct. 6.—Alice Oates presented Girofle-Girofla to a large addience on Monday. Remainder week Katie Putnam, Akron's favorite, and the Edwin Clifford Dramatic co. She presented Lena, Madcap, Old Curiosity Shop, Child of the Regiment, The Little Rebel, The Little Detective, The Youth Who Never Saw a Woman and Fanchon. Audience large. The company is at Canton to-night.

PORTSMOUTH.

Oct. 1.—Booked: Smith, Waldron, Morton & Martin's Big Four Minstrels, Oct. 4; Barlow, Wilson, Primrose & West's, 7th; Julia Hunt is billed at Waverly, commencing 2d, three nights; Ironton, 6th, 7th and 8th; Ashland, Ky., 9th; Catlettsburg, 10th and 11th; Portsmouth, 13th one week; Maysville, Ky., 20th, one week. Mme. Rentz's Minstrels come here in December.

CHILLICOTHE.

Oct. 6.—Masonic Hall: Danites drew a fair house, 1st. W. E. Sheridan as the Parson was especially fine. Barlow, Wilson, Primrose & West's Minstrels announced for 8th, and Den Thompson in Joshua Whitcomb 11th. Clough's Opera House: Salsbury's Troubadours in The Brook announced for 8th, and Oofty Gooft in Under the Gaslight 11th.

NEWARK.

Oct. 4.—Wallace's Opera House: Oct. 2, McKee Rankin in Danites to packed house. Coming: 7th, Big Four Minstrels.

ZANESVILLE.

Oct. 6.—Barlow, Wilson, Primrose & West's Minstrels to-night at Music Hall. Salsbury Troubadours come 9th in Patchwork.

SANDUSKY.

Oct. 7.—Pat Rooney comb. Sept. 30 to $324. Performance first-class.

Illinois.

CHICAGO.

Oct. 4.—McVicker's: The arrival of Lotta, before whose radiance all base imitations pale, has not brought rest to Treasurer Charley Redfield, utterly exhausted by his arduous labors in pulling in the com during Den Thompson's stay. Lotta has acted all the week in Zip. Ed Marble's Philosophy Jack, P. A. Anderson's strong character portrait of Galetti, Clement Bainbridge's Elmore, and Julia Hanchett and Mrs. G. C. Boniface in the feminine roles, all received hearty recognition. Lulu Jordan acted the old maid in an exaggerated manner and dressed the part in an outre style. Business large. 6th, Musette.

Haverly's: Nick Roberts' three-clown Pantomime co. have had a week of fair business. The genial Roberts appears content to let the three-clown feature make up for the paucity and mediocrity of the other attractions. The specialties are weak, Chas. and Carrie Austin being the best. 6th, Sam Colville's co. in The Magic Slipper. Much interest is felt to see how Roland Reed will acquit himself in burlesque.

Quinlin's (late Hooley's): Rice's Evangeline co. have played to very poor houses during their third and last week. They have afflicted us with Pinafore. Dora Wiley may suit Boston, but she is N. G. for Chicago. 6th, Robson and Crane as the two Dromios.

Hamlin's: I have witnessed Mr. Daly's play of Under the Gaslight a score of times, but certainly I never saw as smooth and well sustained a representation as that given here last week by the Gus Phillips co. This combination, I predict, is to be one of the successful ones of the now fairly opened season, and will leave no trunks and other paraphernalia behind them to mark their trail. Mr. Daly has improved his piece materially. It is more condensed and moves very briskly. Gus Phillips acts Snorkey naturally, with a slight and pleasing German accent, and to the intense delight of the gallery. The support is very good and deserves more than a passing notice. The principal "hits" were the Signal Man of Sidney R. Ellis (the best I ever saw), the Bermudas of W. J. Shea, the Byke of that old veteran, J. R. Spackman, the Peachblossom of Leonora Bradley and the Laura of Adelaide Thornton, all of whom did amazingly well. Mason Mitchell, who acted Ray Trafford the first night or two, became a victim at the shrine of Bacchus, and was replaced by William Southard, who, though by no means a good actor, was a vast improvement upon Mitchell. W. N. Crompton of Hamlin's stock appeared as Counsellor Splinter and did well. Business large. 6th, Milton Mobles and co. in The Phœnix.

Olympic: Business averaged good last week. Mitchell and Sprague are now firmly established, and will, I trust, find it profitable to long remain in Chicago, for they are pleasant and enterprising gentlemen. Yank Adams, the finger billiardist, opened 28th, and Louise Montague (who ought to be on the operatic stage), Keating and Sands and Devlin and Tracy, 29th. Of last week's people, Baby Rhinehardt, Vic Reynolds, G. W. Ransome, and Emma True and the Leons remained. The Forty Thieves was brought out 28th, with Belle Howitt and Lizzie McCall. Dick Whittington and His Cat, with Belle Howitt as Dick. New people: George W. Reed, John Hart, Con Fredericks and Gloss Brothers and Lew and Frank Collins.

Items: The play-pirate, J. T. Hinds, has starred at the National past week.—Bad business at the Lyceum requited Louise Lord in The Hidden Hand and Our Boys.—Oliver Doud Byron in Across the Continent to large business.—Grace Roth, last season leading lady at the Halsted Street, and a graduate of McVicker's ballet, now plays Pearl with the Oofty Gooft party.—Harry Webber is back from his Iowa engagement. Business was good at Des Moines, but the opposite at Cedar Rapids. Webber and co. play Nip and Tuck at Hamlin's Nov. 3, and then take the road under Joseph A. Gulick.—William Foster, proprietor of the Des Moines Academy of Music, has been in the city this week. Mr. Foster has successfully handled a number of good attractions through Iowa this season.—The Inter-Ocean remarks: "THE MIRROR makes Miss Marian Lamar a strikingly handsome woman in its lithograph. If she is really as handsome her success is not to be wondered at."—Nixon's Moral U. T. co. has collapsed.—The Inter-Ocean accuses J. E. McDonough of gobbling a play sent him to read by a lawyer of this city.—The Wymans and co. in Lewis' play of Yakie are to be at Beloit 7th, Rockford 8th, 9th; Dubuque 10th, 11th; Waterloo 13th, Vinton 14th, Marshalltown 15th. J. Duke Murray is business manager, and J. T. Bardwell agent.—John Dillon missed it when by his foolish action he lost control of Eaton's play, All the Rage. John has shelved Our Next President and A Quarter to Eleven, and is now playing My Awful Dad.—The last time Under the Gaslight was played in this city, prior to its production by Mr. Phillips' co., was at McVicker's for the benefit of Roland Reed. The beneficiary acted Bermudas; W. A. Whitecar, Snorkey; W. T. Edwards, Byke; Isidore Davidson, Splinter; Walter Kelley, Ray Trafford; Attie Weaver, Laura; Carrie Jamison, Judas, and Alice Hastings, Peachblossom.

Kentucky.

LOUISVILLE.

Oct. 3.—Macauley's: Scanlon and Cronin comb. Sept. 29 to poor week's business. The latter part of the week, in order to do any business, they found it necessary to introduce their old-time variety specialties. Oct. 6, for one week, Alice Oates. Library Hall: Oct. 6, 7 and 8, Allen, Delehanty & Hengler's Minstrels. Metropolitan: Uncle Tom's Cabin the past week to fair business. Underlined for Oct. 1, Frank Jones in Hidden Hand. Knickerbocker: Large business and good show. Lynn Sisters, the Winnettas, Redman and Clifton, the Haleys, R. V. Ferguson, Sallie Mason and Morris and Green. Announced Oct. 6: James Hearne, Lulu and Charles May, Elise Kruger, Lang and Sharp, Connor and Cannon. Lynn Sisters and the Winnettas retained. Item: Ed Mathews, for some years past critic of the Courier-Journal, left during the past week for Springfield, Ohio, which place he will make his future home.

OWENSBORO.

Oct. 4.—Hugh Fay's burlesque Pinafore co. from Apollo Theatre, Evansville, appeared at Mendelssohn Hall, Sept 29 and 30, with Hugh Fay as Sir Joseph, Hattie Star Pither as Josephine and Leona Miller as Little Buttercup. Patronage not large, owing to the fact that the New York Opera co. will present Pinafore at Hall's Opera House, 9th, 10th and 11th. Fay goes to Brooklyn, N. Y., to manage a theatre.

Indiana.

INDIANAPOLIS.

Oct. 4.—Opera House: John McCullough, after playing to a succession of crowded houses in Chicago, opened here on Monday to exactly fifty-one people. The count is positively correct, and the gentlemanly manager, Mr. Connor, will vouch for the accuracy of my statement. The people of our city are treating Mr. Dickson in an ungenerous manner. It is humiliating for him to be forced to present such small audiences to the organizamions that he has engaged. It can end in but one way if things continue—i. e., it will be impossible for a resident manager to procure any reputable company to visit the city. The company and the star have received the most glowing panegyric from the local press. The plays presented were varied, and a different one given each evening, but the money remained away from the house, and the engagement can be classed as a discouragingly unremunerative one. Park Theatre: Joshua Whitcomb was presented to the patrons of this house for the entire week of the 29th. The really enjoyable sketch has lost none of its genuine merit. Mr. Thompson is in a measure indebted to this city for a portion of his magnificent success. While playing at the variety theatre, he attracted the attention of the journalists of the city. One of these gentlemen suggested to him to have the play put in proper shape for the legitimate, at the same time encouragingly predicting that the play would undoubtedly prove successful. Mr. Thompson acted on that suggestion. Buffalo Bill three nights, opening 6th, followed by Haverly's Church Choir co. at Opera House.—Jane Coombs entire week at the Park. Crone's: A co., strong in numbers and headed by the leviathan serio-comic, Mabel Pearl, was last week's attraction. Our voluptuous friend manages the little artifices that always attend the serio-comic, with good success. She established herself a taking favorite with the "mossbacks" that were on hand. The act of Turner and Mass was received with good favor. Frankie Sidney should seek the seclusion her waning talents warrant. She has a very unprepossessing appearance and no voice. The attendance good. 6th, Ada Clifton, Joe Redmond, and E. T. Goodrich with Grizzly Adams. Items: J. M. Paver, newsdealer, opposite the post-office, is handling THE MIRROR with more success than any other person in the city. Copies of the paper can be procured at his stand every Saturday.—The theatres have done unwisely in advancing the prices. It has become a stereotyped grumble among the people, who complain that whenever a desirable attraction comes along the price is immediately jumped.

EVANSVILLE.

Oct. 5.—Opera House: Haverly's Chicago Church Choir Pinafore to fair house, Oct. 1. Owing to the illness of Mrs. Falk, Ada Somers very acceptably filled her place as Josephine. Performance, as a whole, the best we have had. Jane Coombs booked for 4th, but failed to come. Her agent was here on the 2d, but did not seem to know anything about the movements of his star. Buffalo Bill Oct. 10. George W. Stanhope, agent of McKee Rankin's comb., is here billing for Oct. 11. New York Opera co. booked, 12th, but as the company busted at Cincinnati last week, they will not come. Gus Phillips' Under the Gaslight co. is booked for 14th, Louise Pomeroy 15th, and Alice Oates co., Oct. 16 and 17. Cole's circus comes 13th, Comp's 25th. Carlotta Patti Nov. 10, at Evans' Hall. Hugh Fay's Pinafore co. went to Owensboro, Ky., two nights last week, and lost money. They were advertised as the Chicago Church Choir co., and the people wouldn't have it. Fred Miller, Jr., the musical director of the Wallack troupe, is to join the Pathfinders shortly.

RICHMOND.

Oct. 6.—Phillips' Opera House: The Bergers to fair audience, Sept. 29. Grand Opera House: Jane Coombs appeared for the second time before a Richmond assembly, Oct. 1, in Camille. Support fair. Miss Coombs will return here 17th, by special request, appearing as Lady Teazle in School for Scandal. William Turner, in advance of Miss Coombs, is in all respects a gentlemen. McKee Rankin billed for 6th.

FORT WAYNE.

Oct. 5.—Academy of Music: Sept. 29, Gotthold Octoroon party. Route: 30th, Oct. 1, Jackson, Mich.; 2d, 3d, 4th, Lansing; 6th, Battle Creek; 7th, South Bend, Ind.; 8th, Niles, Mich.; 9th, 10th, Kalamazoo; 11th, Ann Arbor. Olympic Varieties: Week ending 4th: variety and Geo. France and Ethel Earle in Block Game. Good houses.

Missouri.

ST. LOUIS.

Oct. 4.—Pope's: Barrett's second week resulted in better business. A New Play, Monday and Tuesday and Wednesday matinee. It made a fine success, and critics agree that Yorick is equal, if not superior, to anything Mr. Barrett does. Wednesday and Thursday Julius Cæsar, Barrett being very fine as Cassius. Friday he benefited to a magnificent house, and, contrary to his general rule, made a brief before-the-curtain speech. His character was Alfred Evelyn, in Money. This afternoon Romeo and Juliet, and to-night Richard III. Next week, Haverly's Juvenile Pinafore. Olympic: Allen, Delehanty & Hengler's Minstrels to poor business. It is a poor show. Next week John McCullough's grand legitimate revival takes place. Grand Opera House: Mahn's Fatinitza to big business during week. Fatmitza has become popular. To-night one act of Fatinitza will be given with Pinafore. Next week Rice's Evangeline. Theatre Comique: Doing enormous business, and the show is worthy of it. Splinters: Prof. Cromwell opens at Mercantile Library Hall, Oct. 13.—The city is crowded with visitors, the big Fair being held next week. The theatres count on big business.—At Pope's Theatre a handsome sixteen-page pamphlet is published, containing the housebill and a quantity of excellent reading matter.—Den Thompson will soon appear at the Olympic.—Pennoyer, a veteran manager, is here as advance agent for the Evangeline troupe.—The Criterion Comedy co. will succeed the Juvenile Pinafore at Pope's.—The Hyer Sisters appear at Mercantile Library Hall next week, giving performances on Thursday, Friday and Saturday matinee and evening.—Robinson's circus has been performing under canvas during the past ten days. A portion of the party anticipate a trip down the Mississippi. —Mrs. Edwina Dean Lowe, a lady well known in amateur dramatic circles in St. Louis, has been tendered a testimonial benefit Friday evening, Oct. 24, at Mercantile Library Hall. The McCullough Dramatic Club will assist. Magda Irschik, a noted German actress, as Medea. She will appear at the Apollo prior to her departure for New York.—F. C. Hagen, a young member of Mr. Barrett's company, attracted considerable attention by his excellence in minor roles. He gives great promise.—Manager Charles Spaulding arrived in town last week.—Charles Barron will not support McCullough during his engagement here.—The Post-Dispatch says that it is stated that Sallie Reber, of the Fatinitza troupe, is a niece of Gen. Sherman.

ST. JOSEPH.

J. H. Wallack co. this week at Toole's Opera House to tair houses. Genevieve Rogers and Wallack in Comedy of Errors and Scrap of Paper. Fair week.

HANNIBAL.

Oct. 4.—Neil Burgess as Widow Bedott to good houses at Mozart Hall on the 1st and 2d, hence to Kansas City for two nights.

Michigan.

DETROIT.

Oct. 5.—Detroit Opera House: For three nights last week Haverly's Juvenile Pinafore co. had the house, and no better entertainment could be desired than that given by these youthful interpreters. It was a great success, both artistically and financially, the matinee drawing the largest house that the Detroit has held this season. Hundreds were turned away. So perfect is the discipline and internal arrangement of this troupe, that all the principal parts have doubles, thereby preventing any delay or trouble which might be caused by the sickness or hoarseness of any of the children. How finely this arrangement worked was proved at the matinee, as Jennie Dunn, the Ralph, after singing a few verses of her opening song, had to retire on account of hoarseness. Master Otto Ahlstrom stepped out from amongst the chorus and sang the part without an error. Haverly deserves the thanks of the theatre-going community for this, that whatever attraction bears his name, you can rest assured it is worth paying your money to see. The entire party left for St. Louis this afternoon. At Whitney's Grand, owing to the financial difficulties that the Dora Gordon Steele party encountered, they were obliged cancel their dates, which were to have been the first half of last week. The theatre remained closed. Friday and Saturday evenings and matinee, Pat Rooney and comb. Business good. They play this week on Manager Whitney's Circuit throughout the State. This week is going to be a "boomer;" Lawrence Barrett at Whitney's and the Bowers-Thompson comb. at the Detroit. Barrett's company is an excellent one, including Ellen Cummins, Carrie Wyatt, Mrs. J. L. Carhart, Eben Plympton, E. A. Locke, J. R. Grismer, Frederick Bock, J. B. Curran, F. C. Mosely, and Frank Little. The distribution of plays for the week is as follows: Monday, Yorick's Love; Tuesday, Hamlet; Wednesday, Julius Cæsar; Thursday, Richelieu; Friday, first production on any stage of Bayard Taylor's translation of Don Carlos; matinee, Romeo and Juliet; Saturday, Merchant of Venice and David Garrick. The play of Yorick's Love is the same one that was originally called A New Play, and its first production in this city promises to be an unusually interesting event, as also does the first production of Don Carlos, which Barrett is to honor us with. New scenery, etc., have been painted for both these plays, and a great treat is anticipated. Taking his last engagement in this city as a criterion, his business will be enormous. The Bowers-Thompson comb. at the Detroit will fill the house, as no stronger organization travels, and they open to-morrow night with a phenomenally strong cast in Hunchback as follows: Julia, Mrs. D. P. Bowers; Helen, Charlotte Thompson; Master Walter, J. C. McCollum; Modus, E. F. Thorne; Sir Thomas Clifford, W. H. Power. The following plays will be represented. Tuesday and Friday, Court and Stage; Wednesday, Jane Eyre and A Jealous Wife; Saturday matinee, The Hunchback, and Saturday night Love's Sacrifice. Future attractions at Whitney's are: Oct. 13, 14 and 15, Barney Macauley in A Messenger from Jarvis Section, and on 16th, 17th, and 18th, Haverly's Church Choir co. in Pinafore. At the Detroit, Prof. and Mrs. Payne give Pinafore, assisted by local talent, and William Courtney from New York as Ralph, 16th, and the Saville Opera co. also begin an early engagement in this unusual opera. Items: It gives me great pleasure to see Manager Davey out again, as he can now take carriage rides for the first time in many weeks.—George Common, the gentlemanly advertising agent of Manager Whitney's, is rapidly making his mark, and is popular with every one.—Mollie Williams and servant passed through the city on Saturday, en route to San Francisco, where she is to play a two weeks' engagement. A German play, entitled Spiele Nicht Mit Feuer, is in preparation, to be brought out with a strong local cast, under the auspices of the Harmonie Society, on the 16th.—Fanny Davenport is coming back this way from her successful Northwestern trip. She opens in Toledo Tuesday night.—The last time I saw Manager Davey on the stage as an actor was when Mrs. Bowers played her last engagement at the Detroit, two years ago, our worthy manager playing Master Modus in The Hunchback.—Manager Whitney has just purchased a $1,200 span of black Morgan horses.

GRAND RAPIDS.

Oct. 4.—Powers' Opera House: 3d and 4th, Sullivan's Mirror of Ireland to poor business. 7th and 8th, Louise Pomeroy in Camille and Adirondacks; 10th, Pat Rooney; 13th, Lawrence Barrett. Smith's: Fair business last week. New arrivals: Lascelles, Bond and Newton and Cora Saville.

KALAMAZOO.

Oct. 4.—Billed: Gotthold's Octoroon co. 9th and 10th; Oofty Gooft 28th.

Wisconsin.

MADISON.

Oct. 4.—Nick Roberts is booked for 6th; Lacrosse, 7th. Pat Rooney 22d. Ole Bull and wife have returned to their home in this city.

BELOIT.

Oct. 3.—Oct. 7, at Goodwin's Opera House, the Wymans in M. Quad's play of Yakie.

Minnesota.

ST. PAUL.

Oct. 8.—Jake Murray; advance of the Blaisdell-Dillon party and Our Next President, resteth his weary limbs at the Windsor Hotel, which, by the way, is fast becoming the popular hotel for the profession, while his paper is being hung upon the walls, announcing their appearance 14th, 15th, 16th, giving Minneapolis but one night, 13th. Dillon is an old favorite here. Route: Hudson, Wis., 17th; Stillwater, Minn., 18th; Faribault, 20th; Austin, 21st; Macon City, Ia., 22d; Marshalltown, 23d; Des Moines, 25th, 26th. Haverly's Mastodons return 21st, 22d; Minneapolis, 20th; Red Wing, 23d; Winona, 24th. Neil Burgess in Widow Bedott comb. are en route and play here during the month. John Murray brings his company from the Metropolitan Theatre, Minneapolis, Wednesday matinee, the 8th, in A Celebrated Case. Being Wednesday, and so many other attractions already announced, and the fact that St. Paul loves anything from Minneapolis none too well, I fear John will drop his roll here. Conley's Varieties increase in popularity. Female Red-Stocking Minstrels on the bill this week, with little or no change, though I inter that Dave Oakes and "pard" skipped for fear of trouble caused by their running a buggy into and upsetting another, spilling out and injuring a lady occupant. That dead best fakir, Nickle, turned up again last week, attempted to get a license to take the streets, but was advised to "climb the golden stair," and is now "working" Minneapolis. He was accompanied by one Everett, a spiritualistic exposer. Upon arrival here, Everett was jugged upon a charge of going through a trunk. The affair was compromised. Charlie Caldwell is constantly adding to his gallery of lithographs of artists. He will now be obliged to get more wall to have room to "put 'em up."

New York.

BROOKLYN.

Academy of Music: Carlotta Patti on the 9th; Strakosch Italian Opera co. 10th and 11th.

Volks: Hyde & Behman present an extra good programme this week, which embraces many popular performers, and also Harrigan & Hart's great success, Ir-ish-e Natural Walking Match. The latter is produced in an excellent manner, and the consequence is an unremitting laugh from first to last. The artists are: Mlle. Barretta, Dashaway and Monroe, gymnasts; the Daytons, Tommy and Annie, sketch artists, in their musical burletta, Old Age versus Youth; LeClair Sisters, in song-and-dance; John Williams and Wm. Pickert, songs and dances, and clog dances; the immense Billy Barry; Frank Bell, on topics of the day; Mullen and Morgan, Irish sketch artists; William P. Dwyer, comic and character vocalist; Little Mac, twin brother of Billy Barry; Jennie Satterlee and Ada Moreland.

Olympic: If quantity of entertainment is any criterion, a person gets his money's worth by attending a performance at this house. This week Fanny Herring plays in the sensational drama, Daring Dick, the King of Highwaymen; Solon Shingle is also presented, with E. W. Marston in the title role. Sid C. France in Dead to the World next week.

Court Square: The Italian tragedienne, Adelina Gasparini, in Hearts and Dollars, plays at this theatre this week, and opened on Monday evening to middle-sized audiences. She is supported by Kate D. Pell and W. T. Dulany.

Items: Work on the refitting of the Mozart was begun last week, and is being pushed forward with all possible speed. Manager Samuels did not intend to make these improvements until next year, but the prospects for a good season were so auspicious that he determined to take time by the forelock, and with no mishaps the changes will be completed about Nov. 1. The theatre will hereafter be known as the No[illegible] improvements will be short[illegible] pic. Much space h[illegible]

passages to the interior of the house, and this the management have wisely decided to utilize, thus increasing the seating capacity. Instead of two passages, as heretofore, there will be but one, which will be fully sixteen feet in width, thereby insuring safe egress in case of accident.—Hugh Fay is expected to return to Hyde & Behman's next week. In such case, between him and Billy Barry, Rome will howl with laughter.—John Hammond, formerly at the Mozart, is now stage director at the Olympic.—What with a new theatre, and the many attractions at the other houses, there seems to be some foundation for the assertion that this will be the best season in theatricals experienced in Brooklyn. The opening of Haverly's new theatre is treated in detail in another column.

Park: Joe Jefferson to good house on Monday night. Rip Van Winkle all the week. Next Monday Joe Murphy. Oct.20, Adelaide Neilson, probably.

ROCHESTER.

Oct. 6.—Grand Opera House: Herrmann, Mlle. Addie and the Lorellas to fair business all of last week. On Saturday, when Mlle. Addie was shot from a cannon, instead of landing on the pad in the centre of the net, struck forcibly on the ropes at the edge and suffered a painful dislocation of the left shoulder. She was promptly cared for, and is at present quite comfortable. This week: Emma Abbott 7th, for three nights; Wilkinsons' Uncle Tom, 10th and 11th. Next week: Fanny Davenport, 13th, 14th and 15th, and Mme. Rentz party three nights. Academy: Last Monday Saville English Opera co. opened their third engagement in Rochester, and drew good houses. During their stay of three days they presented Pinafore, Trial by Jury and Sorcerer in a very creditable manner. They are actively rehearsing several other operas. On Thursday Frederick Paulding to small audience, in Hamlet. Friday, The Bar Sinister; Saturday matinee, Lady of Lyons; evening, Fool's Revenge; all to small business. To-night, concert by local talent; 7th, 8th, Lina Tettenborn; 9th, 10th, 11th, Frayne-Tiffany comb.; 13th, 14th, 15th, negotiating; 16th, 17th, 18th, John T. Raymond.

BUFFALO.

Oct. 6.—Academy: The Richmond & Von Boyle co. played to poor house Monday and Tuesday evenings last week. Wednesday, theatre was closed, owing to the managers being disappointed in the appearance of Ada Cavendish. Thursday evening and during the balance of the week, Lina Tettenborn to fair houses in Tina. They go from here to Rochester, Medina, Lockport, and adjoining towns, and then play through Canada. Saville Opera co. open this week for three nights. Fanny Davenport balance of the week in Pique, Cymbeline, London Assurance and Oliver Twist. Week following, John T. Raymond first half, and Frank Frayne the latter part of the week. Adelphi: Business very good; the American Four, Pettingill, Gale, Daily and Hoey, Chas. and Lewis Dockstader, Mark Murphy, Emma Hoffman, Georgie Blake, Allie Somers, Sheridan and Riley, and Charles and Georgie Redmond. St. James Hall: Emma Abbott co., under Meech Bros. of the Academy, presented Faust, Chimes of Normandy, and Paul and Virginia.

WILLIAMSBURG.

Oct. 6.—Novelty: Agnes Herndon gave a splendid performance of Helen Faraday in Fate last week to only fair business. The support excellent; notably, Lillian Cleves Clark, Frank Evans, O. H. Barr, Charles McManus and H. T. Holmes. On Monday Kate Claxton appeared in The Two Orphans to a full house. 13th, Tony Pastor; 20th, Salsbury Troubadours; 28th, Rice's Surprise Party. Broadway Theatre: Rip Van Winkle and The Ambassador's Lady were welcomed by a crowded house 4th. The same bill continued this week. Forepaugh's circus comes 13th and 14th, and show at Lynch street and Lee avenue.

ALBANY.

Oct. 6.—Leland Opera House: Collier's Banker's Daughter co. played the most successful engagement of the present season for four nights, closing 2d. Joe Jefferson 3d and 4th, to good houses. Martin Hall: Mme. Rentz party booked 13th. Harold Fosberg, formerly leading man at the Leland, was with Collier's co., and Charley Waverly, at one time leading "heavy" for Walter Keeble at the old Capitol Theatre, was with Joe Jefferson the past week. Manager Appleton has an opening at the newly fitted Tweddle Hall in a few days. Gus Williams and Joe Murphy divide the present week's business at the Leland.

TROY.

Oct. 6.—Griswold Opera House: Sept. 29 and 30, the Frayne-Tiffany comb. in Si Slocum to fair business. Oct. 1 and 2, Jos. Murphy in Kerry Gow and Shaun Rhue, to moderate business. 3d and 4th, Collier's Union Square co. played The Banker's Daughter to full houses. 6th, 7th and 8th, John T. Raymond appears in Woolfert's Roost; 9th, Gus Williams in Our German Senator. Rand's: Unoccupied during past week. Emma Abbott Opera co., Oct. 16. Grand Central: Business fair. New arrivals: Josie Willard, Ada Castleton, Paddy and Ella Murphy and Foster and Hughes.

UTICA.

Oct. 6.—Opera House: Coming 8th: Joe Murphy in Shaun Rhue; 10th, John T. Raymond; 15th, Emma Abbott co. in Mignon; 17th, Fanny Davenport. City Opera House: Nothing booked. This new house, under the present management, is a complete failure. E. H. Divine succeeds Grove P. Brainard in charge of stage at Utica Opera House, with John M. McLean as first assistant, and O. N. Light, property man.

SYRACUSE.

Oct. 6.—Wieting Opera House: Joe Jefferson 2d, to one of the largest audiences of the season. Joe Murphy, 3d and 4th to good paying houses. Booked: 6th and 7th, Frank Frayne; 11th, John T. Raymond; 13th and 14th, Emma Abbott, two nights: Faust and Paul and Virginia will be given. Prospects look favorable for large houses.

ONEIDA.

Oct. 6.—Conroy Opera House: Nothing doing past week. Manager Conroy getting some new scenery. Devereaux Opera House: Everything dull the past week. Good advance sales for Mme. Rentz's Minstrels, who come 8th. Nothing else booked.

AUBURN.

Oct. 2.—Opera House: Saville Opera co. gave a first-class representation of Pinafore and Trial by Jury, 2d, to large and highly pleased audience. Baird's New Orleans Minstrels appear 11th.

BROCKPORT.

Oct. 6.—Ward's Opera House: Saville English Opera co. 10th, under the management of E. F. Benton of the Rochester Academy.

HORNELLSVILLE.

Oct. 2.—Shattuck Opera House: Saville Opera co. Oct. 4 in Pinafore and Trial by Jury. Signor Belletti, 6th and 7th.

OSWEGO.

Oct. 4.—6th, Joe Murphy in Shaun Rhue for the first time here. 8th, Frank Frayne in Si Slocum.

POUGHKEEPSIE.

Oct. 6.—Forepaugh's circus Sept. 28. Collier's Banker's Daughter, 6th; Gus Williams, 10th.

BINGHAMTON.

Oct. 5.—Nothing theatrical doing.

MEDINA.

Lina Tettenborn booked for 9th.

ALBION.

Lina Tettenborn booked for 10th.

Pennsylvania.

PHILADELPHIA.

Oct. 7.—Academy: On Monday Aida was produced before a large audience. Mme. Teresa Singer made her first appearance in America. She is an artiste of fine voice and excellent dramatic powers. Tuesday evening Martha, Wednesday Aida, Thursday Il Trovatore. This closes the season. Arch: Criterion co. opened on Monday in Our Daughters to full house. Monday next Mr. and Mrs. Florence. Broad: Emerson's Megatherian Minstrels. Park: Mother and Son was performed by the Union Square co. on Monday. This is their last week. 13th, Lotta in La Cigale. Walnut: Second week of Black Crook to overflowing houses. Chestnut: The Galley Slave has entered upon its second week and is now in the full tide of success. In preparation, A Romance of a Poor Young Man. North Broad: A fair audience assembled at this theatre on Monday to see Pinafore embark again. Cast the same as last season, except that Florence Ellis is the Josephine. She sings it sweetly. New National Theatre: Rose Lisle and co. for week in Zola. The trick horse Bess is introduced in the play. Mons. Hernandez and Messrs. Reynolds and Kobel appear during the performance. Fair audience opening night. Oct. 13, Oliver Doud Byron. Standard: Aggie Wood in Adele the Saleslady. Business light. Grand Central: The Tudors, Nellie Massa, A. J. Talbot, Tom Vance and others; very good business. Miller's: The Peasleys, McVickers and Saunders, Dilks and Wade, Jennie Ward, Lizzie Daly and J. H. Graham are new arrivals. W. E. Morgan has succeeded C. R. Dodworth as leader of Walnut Street orchestra. H. B. Mahn, the operatic manager, returned to this city from Cincinnati, in consequence of the serious illness of one of his children. Geo. Wood will manage the old Museum again this year, running it as a legitimate house. Enochs' Varieties has been purchased by a gentleman who intends to erect a German Theatre in its stead.

PITTSBURG.

Oct. 6.—Opera House: Maggie Mitchell closed 4th. The engagement was one of the most successful ever played at this house. To-night, the Boniface-Rowe comb. open in Queen's Evidence; Monday, 13th, Salsbury's Troubadours. Williams' Academy: Business during past week very good. Opening to-night: Watson and Ellis, Harry and John Kernell, Kitty O'Neil, Boyd and Sarsfield, Clara Moore, Alex. Zanfretta, Louise Zanfretta, T. Siegrist and F. Zanfretta. Continuing, the Carrolls, Harry Shay and Jerome Stansill. Trimble's Standard: Morello Bros., Morton and Miles, Beulah Merton, Hines and Blossom, Blanche Diston, John F. Sherry, Carlotta Pearl, and Gorman and Gallagher. Business good. Library Hall and Lyceum were last week closed. Dora Gordon Steele is still in the city, having been engaged by the managers of our Exposition to give a series of concerts; she also participated in a sacred concert given in the Opera House last evening, 5th. Barlow, Wilson, Primrose & West's Minstrels passed through Pittsburg, en-route West, 4th. Maggie Mitchell goes East from here.

READING.

Oct. 6.—Academy of Music: Sept. 22, 23, Scanlon and Cronin to good business. 24th, 25th, 26th and 28th, McGibeny Family to very large audiences. 26th, Simmons & Rankin's Minstrels to excellent business. 29th, Barlow, Wilson, Primrose & West's Minstrels gave a good show to the largest audience the Academy has held for several seasons. Oct. 1, 2, Ford Opera co. in Little Duke and Pinafore to only fair audience. They will return 6th and 7th and play Little Duke. 4th, 5th, McGibeny Family returned to very large houses. Booked: 14th, Emerson's Minstrels; 15th, Collier's co. in Banker's Daughter; 8th, Oliver Doud Byron; 17th and 18th, F. C. Bangs in Dan'l Druce; 9th, Dickie Lugard Folly co. in Pajamas. Opera House: 8th, Mme. Rentz co.

ERIE.

Oct. 6.—Park Opera House: Saturday night closed one of the most successful weeks of amusements ever experienced in this city, the receipts amounting to about $2,200. Monday, 29th, Mattie Vickers and Chas. Rogers to large business. Oct. 1, Joe Jefferson to $400; 2d, Mary Anderson in Evadne (her second visit here) to the largest house of the week ($800); 3d, Fisk's Jubilee Singers to good business; 4th, Barney Macauley in Messenger from Jarvis Section, new to our people; receipts were over $500. Booked: Fred Paulding 18th, and Frayne-Tiffany comb. 20th.

LANCASTER.

Oct. 5.—Barlow, Wilson, Primrose and West's Minstrels, Sept. 30, to good business. Ford's Little Duke and Pinafore, 3d and 4th to full houses. J. B. Amorg of the co., formerly of this city, has a splendid voice and has bright prospects. Lingard Folly co. in Pajamas, 7th. Robert McWade, 8th. Oliver Doud Byron in Across the Continent, 9th. The Mallitt & Bartholomew Pantomime co. are booked for 22d.

POTTSVILLE.

Oct. 4.—Academy: Sept. 30, Little Duke to small but enthusiastic audience. Marie Bockel, who assumed the title role, mistakes energy for spirit, and thinks too much of striking attitudes. Belle Mackenzie as the Duchess did much better, acting with charming modesty and grace. Oct. 1, a very small audience greeted Barlow, Wilson, Primrose and West. Oct. 7, Robert McWade. Mme. Rentz's Minstrels appear shortly.

EASTON.

Oct. 6.—Nothing in the shape of dramatic entertainments during the past week. Robert McWade in Rip Van Winkle to-night. 9th, Ford's co. in Pinafore, in response to the desire of our people to see Belle Mackenzie do Cousin Hebe.

WILKESBARRE.

Oct. 6.—Ford Opera co. Sept. 29 in Little Duke to poor business. Smith's Tourists in the Pullman Palace Car to a fair house, Oct. 1. Byron Koons of this vicinity expects to join the Ford Opera co this week.

WILLIAMSPORT.

Oct. 4.—Academy: 1st, Sig. Belletti to slim house; 2d, Smith's Tourists to very good house. Booked; Fraser Pantomime co., 21st; Frank Frayne 27th.

TITUSVILLE.

Oct. 5.—Mary Anderson, Oct. 3, to a large and well filled audience of the elite of Titusville. Rial & Draper's Uncle Tom's Cabin co. 8th.

MAHANOY CITY.

Oct. 4.—Season opens with Hi Henry's Premium Minstrels 9th.

WILLIAMSPORT.

Oct. 6.—Coming, Academy of Music 11th, Robert McWade.

DANVILLE.

Oct. 6.—Dramatics quiet. Nothing booked. Indiana

Massachusetts.

BOSTON.

Oct. 6.—At the Museum Monday a comedy adapted from the French, Les Fauxbonshommes, by B. E. Woolf, entitled The Humbugs, was presented. The play was well received. It relates to the efforts of a lot of old people to marry off advantageously their sons and daughters. Mr. Warren, as Peponet, a retired merchant, is clearly in his element. George Wilson, as Bassedourt, was excellent. Mr. Barron, as Edgard, had a part affording him little opportunity. John Stetson will open the Globe on Monday, Oct. 20, with the Bandmanns in Narcisse. There have been about one hundred men employed in renovating the theatre. Among the attaches engaged are Martin Drake, treasurer; John Mullaly, leader of the orchestra; Owen C. Richards, scenic artist; Fred Mozart, master machinist, and William Dixon, gas engineer. Gaiety: The Revellers presented Troubles on Monday night. Theresa Newcomb, as Meg, evinced considerable talent and her change from a dowdy rustic maiden to the French music-teacher was very effective. Her duets with George Davenport were excellent.

GLOUCESTER.

Oct. 6.—Tony Denier's Pantomime co., with George H. Adams as clown, 10th; appearances indicate a packed house. This co. has some of the finest paper ever put upon the boards of this city, and its advance agents are gentlemen of the first order. The Popular Course Committee are to bring Frank Chanfrau in Kit 28th, and have completed arrangements for the appearance of the Ideal Pinafore co., now playing at the Boston Theatre, but no date has yet been settled. Chas. H. Smith has booked a co. for Nov. 7. Manager Moulton has engaged Nov. 27, but is uncertain what co. he will bring.

SPRINGFIELD.

Oct. 6.—John T. Raymond in Woolfert's Roost 2d, to good house; John A. Stevens 4th, to large house; F. C. Bangs in Dan'l Druce, 7th; Tony Pastor, 9th; Juvenile Pinafore (matinee), 11th; Gorman's Church Choir will give us two nights of Pinafore, 20th, 21st. Charles M. Thayer, who brought Banker's Daughter last season, gives us this year Murphy Miniature Pinafore, Aldrich in My Partner, the Weathersby Froliques and Ada Cavendish.

FITCHBURG.

Oct. 4.—City Hall will be ready 20th. Denman Thompson comes in January. W. W. Clark of this city is now on the road with the Boston Pinafore co.

TAUNTON.

Oct. 7.—Booked: London Opera co., 17th; Tony Denier, 20th.

Connecticut.

NEW HAVEN.

Oct. 6.—Music Hall: Sept. 29, Tony Pastor, to good business. Oct. 1, Emma Abcott to fair matinee and a big evening house. 2d, Washburn's Sensation to paying house. Booked 11th: London Opera co. Kate Claxton, 17th. Opera House: Sept. 30, Annie Pixley in M'liss to good business. Oct. 1, John T. Raymond. 3d and 4th, Rice's Surprise Party to packed houses. Coming: Oct. 8, Gorman's Church Choir Pinafore; 9th, John A. Stevens. F. C. Bangs 10th and 11th.

HARTFORD.

Oct. 6.—Monday night Emma Abbott in Paul and Virginia, to fair business. Tony Pastor to good business. Wednesday, Rice's Surprise Party in Babes in the Wood to splendid audience. Thursday, John T. Raymond in Woolfert's Roost to very slim biz. Saturday matinee and evening, Anthony & Ellis' Uncle Tom's Cabin co. to full houses. This week, F. C. Bangs, 9th, and Gorman's Amateur Church Choir co., 10th. Good business continues at the New National.

WATERBURY.

Oct. 6.—City Hall: Sept. 30, Emma Abbott in Paul and Virginia to a large audience. Oct. 2, Rice's Surprise Party in Babes in the Wood to good houses. Coming 7th: Uncle Tom's Cabin; 9th, Church Choir Pinafore; 11th, Washburn's Last Sensation; 16th, Kate Claxton; 18th, F. S. Chanfrau; 24th, Maggie Mitchell. Comique: Business fair. Little Diamond, Maude Florette, Nellie Amon, Dan McCarty, Thomas Neary, and Ed Heeney.

BRIDGEPORT.

Oct. 5.—Sept. 29, John T. Raymond as Ichabod Crane in Woolfert's Roost to good biz. The play will never be a success. The support fair. Oct. 10, John A. Stevens in Unknown; 11th, Maggie Mitchell; 14th, F. S. Chanfrau; 15th, Kate Claxton; 18th, Anthony & Ellis' Uncle Tom's Cabin co.

Rhode Island.

PROVIDENCE.

Oct. 6.—Opera House: Rice's Surprise Party 29th and 30th to immense houses. Revels and Horrors were given. 3d and 4th, Tony Pastor; large houses. Coming: 8th, for four nights and Saturday matinee, Frank S. Chanfrau, a Providence favorite, as Kit, supported by the Boston Theatre co. Low's: Rose Lisle played Zola the Circus Rider three nights of last week to very poor business. Miss Lisle, Kate Girard and Henry Dalton of the co. were good, the others only fair. 3d, 4th, F. C. Bangs in Dan'l Druce, to fair audiences. Comique: New faces: Charles Gilday and Fannie Beane, Minnie Lee, Healey, Brassell and Ella Saunders, the Aikens, Albert Duncan, Thatcher and Hume, Rose Heather. The burlesque of Magic Slipper closes the bill. William S. Daboll, the "gallant Captain" of the Park Garden Pinafore co., has just returned from a tour through Canada with the Boston Opera co., Mr. Daboll meeting with great success as the representative of the Admiral. He has a benefit at Low's 17th, in which the Boston Opera co. will appear. He will enact Sir Joseph, and the Judge in Trial by Jury. O. E. Skiff takes the Sans Souci Garden co. to Attleboro 9th. Chimes of Normandy will be the attraction. John A. Calyo of New York, the artist who painted the new drop at the Providence Opera House, is in the city.

NEWPORT.

Oct. 6.—F. C. Bangs in Dan'l Druce to small audience, 1st. The Gorman Church Choir, announced for 16th, have cancelled. Boston Theatre co. 17th. Ben Cotton, the comedian, was in town Oct. 1.

New Hampshire.

MANCHESTER.

Oct. 6.—F. S. Chanfrau, supported by the Boston Theatre co., in Kit, 1st, to largest house of the season. 4th, John Denier played Humpty Dumpty to fair houses matinee and evening. Kate Thayer Concert co. billed for 13th.

New Jersey.

NEWARK.

Oct. 6.—Grand Opera House: Opened with Philadelphia Church Choir Pinafore to $710. Emma Abbott Opera co. 2d to $943. Tracy Titus Opera co. in Buttons, 9th and 10th. Rice Surprise Party booked for two nights and matinee. Newark Opera House: 7th and 8th. Collier's Banker's Daughter. 10th, Tony Pastor. 14th and 15th, Gus Williams. Waldman's: Effie Johns, the leading lady at this theatre, is an actress of merit and shows careful study of good methods. She made remarkable successes in Nobody's Daughter and Mary Warner. This week, A Terrible Test. Olio: Brothers Valjean, jugglers; Raymond and Murphy, La Rosa Brothers, Emma Brennan and New Orleans Troubadours. The policy of THE MIRROR toward the bad amateurs received some vim since what was intended as a rebuke from one of our local journals. The Home Association of Newark furnishes an admirable illustration. In saying this I do not intend to abuse the members of this association, for, in their legitimate callings, they are no doubt all, so far as I know them, gentlemen of integrity and ladies of excellent social standing; but I do say in all seriousness, that to institute a series of dramatic abortions every season in opposition to the profession is unjust to the Legitimate in more ways than one. It is not only that they draw to their performances money which would otherwise go to gentlemen and ladies, who have spent years to perfect themselves in their art, but they belittle Art itself. Last Winter I was present at a performance of The Busybody by a company of amateurs, and, upon leaving the house, I overheard the following: "How did you like the performance?" asked a gentleman of another. "Oh! they play very well, but I am surprised at their selecting plays which are devoid of interest," was the reply. Now, had the best professional company in the country offered this good old comedy in the city that season, those who had seen the amateurs attack it, would not only have avoided it, but have told all their friends that it was a stupid play and thus materially reduced the receipts of the house, if not caused it to be a failure in point of patronage. Again, their mode of disposing of tickets gives them an unfair advantage. An association composed of sixty members can, by various persuasions, induce an average of ten persons each to purchase season tickets at $5 for six performances, each ticket admitting two persons (lady and gentleman) to reserved seats. Thus they save all expensive advertising, and are consequently of little advantage to printers and bill-posters. Then, they get the theatre at a reduced rent, their orchestra is mainly composed of amateurs, the properties and furniture are borrowed or obtained at a trifling cost, a regular programme is gotten up, the advertising upon which would pay for them three times over, ushers, ticketsellers, etc., etc., cost nothing, and all these things the professional manager pays well for. Let the amateurs put themselves on a fair footing with professional companies; advertise, pay full rent, put their tickets on sale at the regular places, and let those buy who will, and I should not find any fault with them, but they would not sell ten tickets for any performance. It is a well-known fact that the door business of an amateur performance is next to nothing. The newspapers, too, are apt to be unjustly profuse in their adulations of local (amateur) talent. There was a time when amateurs were not dangerous; when it was a pleasure to encourage them; but that was when occasional performances were given for some charity; when a number of intelligent ladies and gentlemen came together, and with the employed services of John Vincent, or some other capable gentleman, they would give a really enjoyable evening. It was a novelty then, and a pleasant one. But these "regular seasons" are a nuisance. "Amateur" means lover of art; I have heard of a certain animal that loves its young so much that it sometimes devours them. I presume that these people love the dramatic art to distraction, and in their frenzied bliss seek to destroy it.

JERSEY CITY.

Oct. 7.—Academy of Music: A very large audience, composed of the best people in our city, assembled on Friday at the inaugural performance. The auditorium presented a brilliant appearance. Emma Abbott put fresh life and sparkle into the threadbare melodies of The Bohemian Girl, an opera made so unpleasantly familiar through the medium of the itinerant hand-organists. Bad judgment was shown by the manager of the Abbott co. in advertising that Wm. Castle and Tom Karl would appear at the Saturday matinee, when neither of these gentlemen sang. That the public resented this was shown by the small audience Saturday night. 6th, the Standard Theatre co., with Eva Mills and Verona Jarbeau, in Pinafore. 7th, 8th, Tracy Titus co. in Buttons. Mr. Gonge, treasurer of the Union Square Theatre, has taken a lease of the Academy for one year, with privilege of three, commencing Oct. 13. The opening attraction will be Collier's co. in Banker's Daughter, to be followed by My Partner. Opera House: 6th, 7th, 8th, Jos. Sefton in Rip Van Winkle. Items: William Castle has severed his connection with the Abbott troupe.—Frank Stevens presides with much grace and dignity in the new Academy box-office.

PATERSON.

Oct. 7.—Gorman's Amateur Church Choir 3d and 4th. Booked: 9th, 10th, 11th, Collier's co. in Banker's Daughter; 13th, Gus Williams in Our German Senator. Harry Stone, agent of the Opera House, has filled most of the time originally booked by James Redpath.

TRENTON.

Oct. 8.—Taylor Opera House: Sept. 30 Gorman's Amateur Church co. to a small house. Oct. 2, 3, Mrs. G. C. Howard in Uncle Tom's Cabin and Streets of New York to poor business; 9th, Maggie Mitchell; 11th, Tony Pastor; 15th, Collier's Banker's Daughter.

Maryland.

BALTIMORE.

Oct. 6.—Academy: Cecelia Gaul makes her first appearance to-night since her return from Europe. She will be assisted by the Liederkranz Society. 7th, Carlotta Patti. 9th, The Gate City Guard of Atlanta, Ga., visit this city, when Ours will be produced with a cast including Lester Wallack (as Hugh Chalcote), Maurice Barrymore, Mme. Ponisi, Rosa Rand, and Effie Germon. In the second act, the Fifth Regiment, M. N. G., with band and drum corps, will appear.

Holliday: The Lingard Folly co. in Pajamas, an absurdity, last week. This week Mr. and Mrs. G. C. Howard's co. in Uncle Tom's Cabin, with Cool White in the title character. 13th, Rice's Surprise Party. Ford's: Emerson's Megatherian Minstrels to large houses. Edwin Booth appears tonight in Hamlet, supported by Frank Lawlor, Louise Muldener, Alice Grey, L. F. Barrett, O. H. Barr, Carl Ahrendt, Robert Downing and E. A. Eberle. Pinafore will be given at the matinee performances. Central: Minnie Oscar Gray and W. T. Stephens appeared in Dogs of the Storm, to good business. This week E. T. Stetson in Kentuck, supported by the stock co.; also Cool Burgess, Clark and Edwards, Bryant and Saville and Annie Raymond. Front: Chas. L. Davis, supported by Emma Vern, in Alvin Joslyn to large houses This week Quilter and Goldrich, Tillie Antonio, the Auslins, Nellie Parker, Add Weaver, Dan Mason, Dan Sully, Retlaw and Alton and others. Strakosch Opera co. at the Academy Wednesday, 15th, for three nights and one matinee.

Virginia.

RICHMOND.

Oct. 6.—Theatre: Haverly's Colored Minstrels Sept. 29 and 30 to crowded houses. On the first night hundreds were turned away. Ada Richmond 1st, for four nights, to fair business, in Fatinitza and Chimes of Normandy. Pinafore by the same troupe 6th and 7th. Our Boarding-House co., 8th, for four nights. Comique: Business good. New faces 29th: Wm. Wardell and Mlle. Mahretta. Closed 4th, Ned Olivar and Ella Bordeaux.

West Virginia.

WHEELING.

Oct. 5.—Opera House: Barlow, Wilson, Primrose & West's Minstrels drew large and fashionable audience. Salsbury Troubadours, 10th and 11th.

Tennessee.

NASHVILLE.

Oct. 5.—Grand Opera House: Haverly's Church Choir co. Sept. 29 and 30 to large business. Masonic Theatre: Mahn's Fifth Avenue Opera co. Oct. 6, for three nights and a matinee, in Pinafore. The Gilbert Sisters present Mosquitoes 10th and 11th. Alice Oates comes 13th, 14th, 15th.

Georgia.

ATLANTA.

Oct. 4.—Stewart Opera co., under management of Julius Scott, presented Girofle-Girofla Sept. 30 to good house. Jackson's comb., with Anna Boyle, gave Fanchon 2d, Pearl of Savoy 3d, to fair business. Haverly's Colored Minstrels at DeGive's Opera House, 6th, 7th. Grau's Opera co. in Fatinitza billed for 9th, 10th. Robson and Crane are booked Jan. 16, 17, 1880. W. R. Haydn of Cole's Circus will have the management of their Southern tour. Ford's Juvenile Opera co., 27th.

SAVANNAH.

Oct. 4.—Mr. Ford, advance agent of the Juvenile Pinafore, and Mr. Phillips of the Colored Georgia Minstrels, have been making preparations here for the appearance of their companies.

South Carolina.

COLUMBIA.

Oct. 6.—Haverly's Georgia Minstrels 2d to good business. Haverly's Juvenile Pin. co. 3d and matinee Saturday; Fatinitza at night, to good houses. Route: Augusta, Ga., 6th, 7th, 8th; Charleston, S. C., 9th, 10th, 11th; Savannah, Ga., 13th, 14th, 15th; Macon, 16th, 17th. Coming: Minnie Cummings, no date; John A. Stevens, 20th; Oliver Doud Byron, 30th.

Iowa.

KEOKUK.

Oct. 4.—Southern Minstrels, colored (from the South somewhere), played at the Opera House to-night to about $40. J. H. Wallack comb. booked for 28th and 29th. Blaisdell comb., with John and Louise Dillon, are engaged Nov. 3. Leonard Grover, Nov. 13.

California.

SAN FRANCISCO.

Sept. 28.—The past week has been one round of excitement in consequence of Gen. Grant's arrival in the city. Hundreds of visitors from the country have been here to attend the receptions tendered the "great Captain," and the theatres have done a very good business.

At the California The Color Guard occupied the boards here until Saturday, when the Melville Pinafore, with Unger as the "only Admiral, sir," was produced. I have already expressed a hope, a joyful hope, that the conclusion of the Pinafore season at the Standard would relegate this gentleman back to the somber seclusion of the Bohemian Club, where undisturbed and unnoticed he could rail at the "commercial element" there. My fond hope, it seems, is not to be realized. There is an imminent danger of his appearing before the public, owing to his own frantic efforts to that end, for all time to come, in some amateur capacity or other. I say amateur, for though his associations on the stage are professional, he himself is an amateur. There is nothing new to be said of either the Color Guard or Pinafore. The former continued smoky, brass-buttoned and noisy, and in the latter the divine Melville is as charming as is her wont. Last night Pinafore was given to a crowded house, Gen. Grant and family being present. This week a thrilling drama, entitled The Children of Capt. Grant, by Jules Verne and A. D'Enery. This play, cast to the full strength of the California co., and given after weeks of preparation, is expected to achieve a big success. Grant's name will help it.

At the Baldwin Won at Last and Married by Moonlight have held the boards during the greater portion of the past week with Jeffreys-Lewis as Grace Fleming in the one, and Clarissa in the other. To-morrow night will be produced for the first time a new comedy by J. R. Sims, entitled Crutch and Toothpick. Jeffreys-Lewis will appear as Dolly Devereaux; Jim O'Neill as Guy Devereaux, and A. D. Bradley as The Alderman. Byron's comedy, entitled The Girls, is in rehearsal at this theatre.

At the Bush Haverly's Mastodon Minstrels closed their very successful engagement last evening, and to-morrow night will be produced the original comic opera of Pyramus and Thisbe, by Oscar Weil of the Argonaut. The costumes and scenery in this opera are entirely new and are from designs made by Toby E. Rosenthal. The principal charac

CONTINUED ON SIXTH PAGE.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND ONLY DRAMATIC NEWSPAPER IN AMERICA.

PUBLISHED EVERY THURSDAY
At 12 Union Square, New York.

SUBSCRIPTION:

THE MIRROR will be sent to any address, postpaid, for $2.50 a year, or $1.25 for six months.

ADVERTISEMENTS:

General, Per Line, Ten Cents: Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Wednesday. Cards changed as often as desired.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" matter.

All communications intended for any Department of this paper must be addressed to

ERNEST HARVIER,
12 Union Square, New York.

NEW YORK, OCTOBER 11, 1879.

Amusements.

UNION SQUARE THEATRE—My Partner.
HAVERLY'S THEATRE—Hobbies.
WALLACK'S THEATRE—Contempt of Court.
GRAND OPERA HOUSE—Mighty Dollar.
ABBEY'S PARK THEATRE—Sothern.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Bandmann.
DALY'S THEATRE—Divorce.
FIFTH AVENUE THEATRE—Opera Bouffe.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Rescued.
MADISON SQUARE THEATRE—Closed.
HOFELE'S OLYMPIC THEATRE—French Spy.
THEATRE COMIQUE—Mulligan Chowder
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
TONY PASTOR'S—Closed.
VOLKS GARDEN—Variety.
NOVELTY (Williamsburg)—Two Orphans.
HAVERLY'S (Brooklyn)—Clara Morris.

MIRROR LETTER-LIST.

Adrion, Rose	Kelly, T. J. F.,
Bascom, Miss Henrie	Levanion, Florence
Byron, Oliver Doud	Lingard, Wm. Horace
Burns, J. T.	Lingard, Alice Dunning (2)
Bothwell, John R.	Mortimer, G. A.
Belgarde, Adele	McCullough, John (2)
Boniface, Geo. C.	Mitchell, Maggie (3)
Cavendish, Ada	Murray, John
Cole, Sadie B.	McDonough, J. E.
Cummings, Minnie L.	Mack, Will (2)
Collier, J. W. (2)	McKay, Andy
Chandos, Alice (2)	Maeder, F. G.
Congdon, Stella	Nobles, Milton
Church, Edw. A.	Neilson, Adelaide
Dargon, Augusta	Norton, John W.
Daly, Augustin (2)	Osborn, Rose
Dobson, Frank	Oates, Alice
Davenport, Fanny	Prescott, Marie
Eckert, T. Wilmot	Pickman, Kate
Frayne, Frank I.	Rutledge, J. P. (3)
Florence, W. J.	Rochester, Ida
Freeth, Nina	Rowe, Geo. Fawcett
Florence, Helen	Rogers, John R.
Frohman, G.	Radcliffe, Geo. B.
Griffin, Hamilton	Rogers, Genevieve
Geisler, F.	Steele, John
Gordon, Lou	Stevens, Chas.
Garnett, Percy (3)	Scott, Lester F,
Hastings, Marie C.	Schwab, Fred.
Iless, C. D.	Sessions, Edith K.
Hallams, M.	Temple, Louise (2)
Hamilton, James (2)	Thompson, Den
Henderson, R.	Voque, Elsie
Johns, Effie.	Wilmot, A. A.
Joyce, Laura	

NEW YORK, October 7, 1879.

ERNEST HARVIER:

Will you kindly oblige me by making no reference in this week's MIRROR to the case of dramatic scandal which has become a topic of conversation in theatrical circles during the past week. LAURA BYRNE.

The Amateurs.

The first of October is, by common consent, the time when the amateurs emerge from their boudoirs and drawing-rooms to inaugurate their Fall and Winter campaign. In so far as it affects them, it is their concern and the concern of the "society" in which they move, but in so far as it affects the dramatic profession, it interests THE MIRROR and obliges us to speak. The position which this paper has always taken toward the bad amateurs has been one of undisguised and unrelenting opposition. We have shown how they have injured the business of accredited actors, destroyed the taste for theatricals, drawn money from the legitimate houses and overrun the stage with boisterous male incompetents and giddy "society" females. The Stage in this country engages the services of six thousand persons of different classes and qualifications, and it furnishes the great majority of these with their task in life and their means of livelihood. There is no place upon it for those who are merely masquerading. The constant intrusion of bad amateurs into the best positions has gradually put an end to the stock companies. In a small-sized town a manager could not expect to draw any money with a compact but well-equipped resident organization when a gang of bad amateurs gave almost nightly, within a few doors of his own house, an entertainment of the same stock pieces without charging anything to see them. Nor could good actors, whose peculiar fitness was in the ordinary standard plays, hope for engagements when the pieces in which they appeared were worn threadbare by the efforts of these amateurs. Thus managers were compelled to dispense with their stock companies in the smaller stands and places. This obliged stars to engage special traveling support for their brief tours. Gradually the towns without stock companies came to be the most numerous, and stars had either to go into theatres run on the combination system or keep large companies idle. The result of the matter is that from Boston to Cincinnati, and from Detroit to New Orleans, there is not a stock company in the land, and but for four or five of the large cities, like New York, Boston, Chicago, Baltimore and Philadelphia, the dramatic profession of America to-day would be composed wholly of strolling players. This is one of the effects of the domination of the amateurs.

Another—and a very important one—is the direct disgrace they bring upon the profession. There has not been a single case of theatrical scandal for the past five years but that some society amateur was the immediate and acknowledged cause of it. Women who have brought dishonor and disgrace upon their own society betake themselves to the stage, and when the inevitable public scandal follows, it is not Society which is held responsible, but the Theatre. The profession is quite willing to abide by whatever consequences arise from the doings of its own members, but it resents the attempt to have the Stage made responsible for every blackguard and cyprian who may choose to give his or her address at the stage door or green-room. The theatres have been suffering from a pretty heavy dose of bad amateurs for some time past, but it seems as if, with returning good business, the infliction would be brought to a close. The most effectual way of bringing this about is to direct attention to it. The bad amateurs must go.

Music and the Drama.

There is no delusion more singular or transparent than that which assigns to Music and the Drama any one characteristic in common. It is true that they are both Arts, and are followed often by men of the same inclinations, and that they have, to a certain extent, the same aim—relaxation and amusement. But here the similarity ends. Every Art is perfect and distinct in itself. Other arts may co-relatively occupy portions of the same field, but they do so in a purely accessory way. Even sister Arts allow of no admixture. Painting is Art in illustration in its truest, perfectest development. Sculpture is an Art in illustration, but so distinct is it that any attempt to assimilate it with painting fails utterly. The painter who would touch the marble with his brush would simply disfigure it. No amount of skill could bring about any other effect. Yet it might seem to some that the two arts were supplementary one to the other, and that a combination of the two would be effective.

It is the same with Music and the Drama. The former is a technical science, appealing to a very art-restricted class. The Dramatic, though more general in the scope of its teaching than the mere technical science of Music, has with it, nevertheless, nothing in common. The orchestra is an almost indespensable adjunct to all theatrical effects, as acting oftimes is to music, but the two elements can never be placed in the position of maintaining equal prominence. When it is tried, it is done in defiance of all precedent and against all sense and reason.

Examples of this are not wanting. A fresh one is furnished in the case of Maretzek's very recent season of opera at the Academy. The novelty on which he depended for his success was Sleepy Hollow, a work designed to combine merit of two kinds—musical and dramatic. On the strength of Mr. Maretzek's promises quite a number of out-of-town theatres (the Arch, Philadelphia, among them, we believe) filled time for its production before it had even been heard in New York. The result of the matter was clear enough to be seen. Mr. Maretzek contrived and arranged a score replete with bright and taking melodies; Mr. Gayler constructed a libretto which served to introduce all the fantastical personages of Irving's dreamy story; but the attempted blending of the two was a failure, and on it, and through it, Maretzek's season closed abruptly on Saturday. He had announced Pinafore with very much the same sort of desperation that managers at their wits' end for a makeshift produce Uncle Tom's Cabin, but the undertaking seemed at last so unpromising that it was abandoned. The patrons and admirers of Pinafore are theatre-goers, not musicians. The latter class have as much contempt for the satire as the former evince indifference for classical musical works. As every effort to wed a fine spectacle with an interesting dramatic narrative has failed utterly, so also has every attempt to commingle Music and the Drama. Could ever the time arrive when the actor on the stage and the muscian in the orchestra could change places without hurt or detriment to their respective branches of work, it might become profitable to inquire what sort of connection there was between the two Arts and how any entertainment could partake in equal proportions of the qualities of both.

—The appearance of McKee Rankin in London will be dependent on his power to get away from the United States.

The Rising Young Actor.

The rising young actor is to the modern theatre as the oasis to the desert. He is adored by young women, envied by young men, and alternately praised and reviled by the world generally. That he holds this position is due more to accident than intention. Tramping through the muddy bogs of his youth, he dreams not of a glorious future. However, fascinated by the deceitful tinsel of a passing show, he joins it, and revels in the luxurious sinecure of "utility biz" and six dollars a week. Then does his soul begin to soar; he yearns for fame; he knows there is a niche for him, and he is determined to have it.

Chance brings him to a large city. Cheek, a good suit of clothes, a supercilious manner, together with an icy indifference to all offers of a business nature, combine to insure him a superior engagement. Thus established, our young actor begins a course of self-education. He drops the pronunciation of rustic simplicity, and informs his friends that he "carnt stop, as it's harf-parst eight, and being in that blasted carst, he's obliged to leave them—awfully sorry, by Jove, you know; ya-as, tat, ta!"

The rising young actor always plays sentiment, not too strong, you know, just the lovely, heavenly sentiment that makes the girls cry, and never dresses out of the style, and always parts its hair in the middle.

Presently, by a stroke of good fortune, the rising young actor obtains a part in which he has such sweet things to say, and can wear seven new suits during the evening, including a white flannel and a brown velvet, interspersed with various angelic smoking-caps and one distracting dressing-gown.

All this elegance proves too much for the delighted audience. It raves, it writes billets-doux, it sends flowers, it puts paragraphs in newspapers, it wines and dines him, it worships, it rains sleeve-buttons, studs and rings, it begs, it implores, it prays for autographs, pictures, locks of hair, a smile, a word, a look or anything that can be called a souvenir of the rising young actor.

At this period of his brilliant career, the object of all this adulation thinks it would be well to become misanthropic; he does so. He rails against the world; he is disgusted with everything and everybody; he loathes the theatre; he hates to act; he would give $50,000 to be out of the profession; he refuses his part in the new play; his friends are in misery, the management in despair. He is interviewed, coaxed, entreated, reasoned with—no avail. As a last resource his salary is doubled. Then, and then only, he relents, and everybody is happy.

His position being now firmly assured, he becomes magnificently but carefully patronizing. He inquires after your health with such a palpable affectation of interest, that you feel annoyed at your own existence, because it necessitates such an inquiry. He smiles calmly at all womanhood, and addresses them individually as "dear"—thus: "Thanks, dear," "Certainly, dear," "Not at all, dear," "Will you be so good, dear?" "With pleasure, dear," etc.

He abhors the effusiveness of the tender sex, and tries to hide his distaste for their society beneath a calm exterior of saintly endurance. He is altogether an institution without which the metropolitan theatre would be quite incomplete.

His lines have fallen in pleasant places, and although he never reachs the altitude of a star, it is only on account of the trouble, and it's much more comfortable to remain at home, and let the girls ruin their dainty kids by calling him out every night after the first act, because he looks so sweet sitting under a tree. PEARL EYTINGE.

Haverly's Brooklyn Theatre.

The opening on Monday evening of Haverly's Brooklyn Theatre was a complete success. Long before the doors were opened hundreds were standing in front of the entrance, eagerly waiting for an opportunity to get inside, and hundreds of the curious lined the street for some distance. Once inside, the people were greeted by beautiful flowers tastily arranged, and by one of the prettiest and neatest theatres in the country. This was the unanimous opinion. The steady flow of people was unremitting, and in a short time the house was packed from pit to dome, composed in good part by a highly fashionable audience. The ticket speculators reaped a harvest, at one time charging as high as $3 for a reserved seat, the regular price of which was $1.25. The only thing that marred the occasion was the long waits, the play not being commenced until nine o'clock, and not being finished until 1 a. m. But to this inconvenience the audience cheerfully accommodated themselves, as they expected more or less delay. In fact, it was marvelous to some how the theatre had been fitted up in so short a time. The dedicatory ceremonies commenced with an overture by the orchestra, under the direction of F. Peterschen, followed by the singing of the "Star Spangled Banner" by Nicholas Doyle and the Brooklyn Quartette. A dedicatory ode, written by George H. Jessop, was to have been recited by Clara Morris, but on account of the length of time it would take, Mr. Whatig of New York delivered it. The new act drop, painted by Signor Arrigoni, representing the marriage of Hercules, is a fine piece of artistic work, and reflects much credit on the artist.

The play presented, The Royal Favorite, cannot strictly be called an original one, but more properly an improved version of Jane Shore. The author is Donn Piatt (though the programme gave forth no idea other than that he is an American), and he has made a clever bit of work. In his manipulation of the piece he has so extensively changed it that he evidently thinks it enough remote to justify him in calling it an original play. However much he may be warranted in such a presumption, it is still certain that the piece will be known as an improved version of Jane Shore, rather than as the new play, The Royal Favorite. The first scene opens at Mistress Shore's dwelling, where Sir Mortimer Neville asks the former to in turn request the King to enforce some abortive measures. Mistress Shore pleads for the fishermen, against whom these measures are directed, reminding him that she herself was once one of the poor. Thereupon Sir Mortimer gets angry at thus being balked, and makes some insulting remarks to the former. The King at that moment enters, and, seeing his mistress excited, asks the cause. She tells him of the insult offered by Sir Mortimer, and the King obliges him to retract what he has said. The latter swears revenge for this. In the next scene Mistress Shore, overwhelmed by a sense of her shame, beseeches the King to let her depart. He finally consents. While they are conversing, Jane Shore's husband, unable to get in through the gates, climbs the wall, comes in through the window, and makes himself known. The King leaves them, and the husband of Jane Shore endeavors to persuade her to come home and once more live with him. A deep sense of shame and guilt makes her refuse his offer, she thinking herself unworthy of his home. She, however, consents to let her daughter, whom she has kept in ignorance of her birth, go with him, and then the daughter is told all. The fourth scene is at a farewell supper, the occasion of Mistress Shore's going to a convent, at which the King and nobles preside. The latter have formed a conspiracy, of which, however, the King is already aware, and he makes some cutting remarks. Here Sir Mortimer Neville works his revenge by getting Friar Bungay to put poison in the wine-cup used by Mistress Shore. The latter and the King, however, change cups, and the King dies. Mistress Shore is thereupon arrested by the Duke of Gloucester for treason, but the charge not being substantiated she is held as a witch. The balance of the play is much the same as the other version, and ends by her being protected by the Church.

Clara Morris received a rapturous welcome on her appearance, and showed at once that she has lost but little of her magnetism or subtlety of expression. Her dramatic powers—where they do not depend on mere physical effect—are in no wise impaired. But her strength is no longer intact, though some scenes and some speeches are given with the old-time fire. The power of sustained portraiture is in great measure gone. To determine the probable causes of this is a work for the physiologist, not the dramatic critic. But Miss Morris in her peculiar line possesses dramatic gifts unequaled by any actress on the American stage to-day, and it is in testimony and recognition of these gifts that she has been able, despite severe physical ailment, to retain her hold on the good graces of the public. Those of us who remember Clara Morris as she was in her prime, four years ago, will observe that her acting is now brilliant in flashes, but is often monotonous. They will notice also that it is better modulated and more polished, but this does not compensate us for that terrible degree of earnestness, power and concentration, for that passionate force and suppressed emotion which were the primary and very patent causes of her first metropolitan successes. Miss Morris has played Jane Shore before, and it cannot be said that it altogether suits her. It is cast in the mould of a past era, and her style is adapted essentially to modern parts and plays. When she appeared in it at Booth's she failed. Piatt's piece gives her a better opportunity, but still the role is uncongenial. The support was excellent, notably Charles Wheatleigh, Lillian Cleves Clarke, C. A. McManus, and Sam Piercy. The full cast was as follows:

Jane Shore	Clara Morris
Duke of Gloster	Sam Piercy
John Shore	Charles Wheatleigh
King Edward IV	George Metkiff
Cardinal St. John	Edwin Varrey
Witthold, the Court Jester	C. A. McManus
Sir Mortimer Neville	B. T. Ringgold
Lord De Greville	George C. Jordan
Queen Elizabeth Woodville	Lillian C. Clarke
Lady Alice	Minnie Croly
Margery	Jennie Elberts

The conclusions to be drawn from Monday night's opening are: That the people of Brooklyn are so well educated as to overcome whatever superstition there may be about the place; that it is one of the prettiest theatres in the land, and that it has for its proprietor the pluckiest manager in the country, as well as the most fortunate. The price of admission, by the way, is just double that of the Park. Every possible precaution has been taken against accident, and the public need have no fear on that score. Clara Morris appears at the matinee on Saturday. In the evening Hart Jackson's version of The Craiga Dhoul will be presented. It was done at the Chestnut, in Philadelphia, and Niblo's in this city, and achieved success. Sam Piercy will play the leading male and Lillian Cleves Clark the leading female character.

—Sara Bernhardt is at present at Villiers, near Deauville, close to the seaside, and one of the prettiest resorts on the Norman coast. She is applying herself to the study of the English language, and expects to be sufficiently proficient to take characters in two or three of Shakespeare's plays.

PROFESSIONAL DOINGS.

—The Bandmanns go to the Globe Theatre, Boston, from here.

—Haverly's Chicago Church Choir Pinafore company is at Indianapolis.

—Bartley Campbell's Galley Slave will be done in Boston.

—William Castle has left the Emma Abbott troupe.

—Haverly's Juvenile Pinafore company is at St. Louis this week.

—Tony Pastor opens his Broadway theatre for the season Oct. 20.

—Haverly's Mastodon Minstrels are on their way East from San Francisco.

—W. H. Crompton has succeeded G. W. Murray as stage manager of Hamlin's Theatre, Chicago.

—John Swinburne has been engaged as the stage manager of the Adelaide Neilson combination for the season.

—The Commercial has become a theatrical authority in Cincinnati. This department of the paper is very strong.

—Uncle Tom's Cabin is to be revived at the Olympic, with J. B. Studley, Jennie Yeamans (Topsy) and little Eva French in the cast.

—Gustavus Levick and D.W. Waller have been engaged to support Edwin Booth during his engagement at the Grand Opera House.

—Attractions follow each other at the Grand Opera House as follows: Joe Jefferson (on Monday), Fanny Davenport Oct. 27, Edwin Booth Nov. 10.

—Herr Otto Pretzel is writing a play in collaboration with Alfred Basch, a young Chicago dramatist. Mr. Pretzel wrote a play for Lina Tettenborn.

—Barbe-Bleu will be the next production at the Fifth Avenue. Paola-Marie will be Boulotte, the role in which her sister, Irma, made so great an impression.

—J. H. Haverly has purchased from Lawrence & Martin, for $40,000, the controlling interest in the Chicago Jockey Club, and will run the institution after a mastodonic fashion.

—At Haverly's, Chicago, the Colville Burlesque company is playing. At Haverly's Brooklyn Theatre, Clara Morris. At Haverly's, New York, the Weatherby-Goodwin Froliques.

—J. W. Albaugh has completed arrangements with J. H. Haverly, by which all the attractions which that gentleman now controls will be played at his three theatres, in Albany, Baltimore and Washington.

—Col. Mapleson and the principal members of his opera company arrived on Saturday from Liverpool in the City of Berlin. The remaining members of the company left in the steamer City of Montreal Sept. 30.

—Frank Mayo arrived from England by steamer Baltic on Sunday morning. E. M. Gardiner has been engaged as his manager. After a short tour in this country, they will return to England together about Feb. 10.

—A good deal depends on the value of attractions. William Henderson's Pinafore troupe played in Jersey City on Monday to over $500. On the same night there were fifty-five persons at the Standard to witness Bandmann's Hamlet.

—"Sothern as Lord Dundreary to crowded houses" is a very stereotyped announcement, but it is a true one, so far as the Park Theatre is concerned this week. Mr. Sothern is fitly supported by Julia Stewart, Mr. Blakely and the other members of his English company. David Garrick is in preparation for the week after next.

—The name of Percy J. J. Cooper has been, it seems, omitted from the published list of the Lee-Saville Opera troupe. The complete company is as follows: Lillian Brooks-Bell, Flora E. Barry, Carrie I. Burton, Lizzie Burton, Digby V. Bell, Louis P. Pfau, Percy J. J. Cooper, John J. Benitz, and Justus Engstrom.

—The season at the Union Square begins on the 20th with the new comedy in four acts arranged by Bronson Howard. The cast will comprise: John Parselle, J. B. Polk, J. H. Stoddard, W. J. Lemoyne, Harry Courtaine, Walden Ramsay, Sara Jewett, Ellie Wilton, Maude Harrison, Sarah Cowell, and Roberta Norwood.

—Wallack's complete company for this season is as follows: Maurice Barrymore, John Gilbert, Harry Beckett, Harry Edwards, Frank Hardenberg, E.M. Holland, W. R. Floyd, Con T. Murphy, Charles Rockwell, J. W. Shannon, Ada Dyas, Rose Wood, Stella Boniface, Effie Germon, Mme. Ponisi, Kate Bartlett, Miss Blaisdell and Emma Loraine.

—The order of arrest granted about two weeks ago against Edward Starin, to answer the charge of conveying his property to another to defraud the company at Niblo's, when it was under his management, was vacated on a purely technical ground. A. H. Hummel appeared against the actors, ballet dancers and attaches, and A. J. Dittenhoefer in their favor.

—In Bridgeport, Conn., last week the manager of Woolfert's Roost sent word to Mr. Clark, manager of the Opera House, to have six small boys to sing in the chorus. Mr. Clark, after hunting around, found six that could sing well, and had them thoroughly rehearsed, and they proved satisfactory. In the evening when they presented themselves Raymond's manager sent them home

"MY PARTNER."

The Truth About its Origin and Success.

With My Partner, as with all great theatrical successes, every incident connected with its origin and early history becomes a matter of public interest. Just now the all-pending topic of conversation in dramatic circles is Aldrich and Parsloe's new play, by Bartley Campbell, and the conflicting newspaper reports that necessarily followed its production. In order to get at the bottom facts a MIRROR reporter called upon C. R. Gardiner, who generally knows the "true inwardness" of all things theatrical, and elicited, in an interview with him, the following facts:

"Mr. Gardiner, are you conversant with the business details connected with the production of My Partner at the Union Square?"

"I ought to be; I made the contract myself, and attended to all the details. Further than that, I have always looked upon Bartley Campbell as the greatest American author, and for years have publicly asserted that his day would come. I have looked upon Louis Aldrich as the foremost representative of American character life in the Far West. I myself conceived the idea of Mr. Campbell's preparing a play for Messrs. Aldrich and Parsloe, and brought the parties together in my office nearly a year ago."

"Was the contract made at that time?"

"It was made then and there."

"Have you any objection to giving the details for publication?"

"No. So much has already been said, pro and con, that the naked facts can do no harm. Mr. Aldrich paid down in cash $250. He agreed to pay $250 more on the delivery of the MS., and $130 per week royalty each week it shall be played, for all time—i. e., $20 per night and $10 for matinee."

"Is that considered a fair price for a play?"

"For an untried play it was a very satisfactory one to both parties. Mr. Aldrich certainly had great confidence in Mr. Campbell to advance $500 before seeing a line of the MS."

"Would you consider this better than buying a play outright?"

"It is better for the author. For instance, judging by comparison, Davy Crockett, up to the middle of last season, had been played 1,000 times, and has probably a long lease of life yet to come. My Partner, it is reasonable to suppose, will play even longer; but, granting it to be even the same number, Mr. Campbell will have received for royalty alone about $20,000."

"You say you arranged for its production at the Square?"

"I did, sir."

"Is it true, then, that the MS. of My Partner was several months in Mr. Palmer's possession?"

"On the contrary, it has been written but a trifle over three months."

"How long, then, had Mr. Palmer possession of it?"

"Not a moment. When everything was in readiness I went to Mr. Palmer and stated my business. I shall not soon forget the look he gave me. He did not SAY I had impudence, but he LOOKED it. I did not make a speech and extol the merits of the play and Mr. Aldrich, but I did assure him the play was worthy his consideration, and as a special favor asked him to hear it. (Another look at me and one at the thermometer.) I mildly remarked that it was cooler in Stamford, and Mr. Aldrich would go there and read it to him. He smilingly remarked that a dozen such opportunities occurred every week, and proposed taking the play home and looking it over. I did not have it with me, and proposed, as Mr. Aldrich was going to Boston the next morning, he should stop and leave it with him."

"But I understand you to say he never had it in his possession."

"Don't misunderstand me. Mr. Aldrich had not the slighest objection to leaving it with him, only that we both agreed that a reading was so much better, and we would not accept one alternative until the other had failed."

"Then Mr. Aldrich went to Stamford?"

"Yes, and found Mr. Palmer waiting the ladies, the horses ready hitched for a drive. Mr. Aldrich suggested explaining some little points, and they proceeded into the house.

"'How many minutes have you,' said Aldrich.

"'Ten,' said Palmer. 'Then I will read the first act, and leave you the play;' and before he had time to get an answer, Aldrich dashed into its exciting pages. In exactly ten minutes he had finished, and rose to his feet to go. A little child came in to say the ladies were ready, when Mr. Palmer, in his quiet, impressive manner, said: 'Mr. Aldrich, I want you to finish that play!' and calling the child by name said: 'Tell your mother we will have to wait awhile. Mr. Aldrich, if that play holds up to the end, you need look no farther for an opening. Go ahead.' The play was read hastily, and in two hours from that time Mr. Palmer had said, 'I will play it,' and Mr. Aldrich had said 'Arrange the business with my agent, Mr. Gardiner.' Ten minutes afterward Mr. Aldrich was on his way to Boston, and Mr. Palmer was driving with his friends, happy in the thought of having secured a most desirable opening for his theatre."

"Then Mr. Palmer liked it at once?"

"More than that—he accepted it; which, in that theatre, has a world of meaning; for I consider that A. M. Palmer has a keener perception and a more reliable judgment of the value of an untried play than any man in America."

"Do you know of your own knowledge if the receipts justify the general belief about the great success of the play?"

"Yes. I do know that My Partner has played to more money in the same length of time than any production in that theatre, and that theatre is the home of The Two Orphans, The Banker's Daughter, and other great productions."

Blanche Davenport's Debut.

Bianca La Blanche (Blanche Davenport) made her debut in opera in America last Wednesday night at the Philadephia Academy of Music. Interest and expectation had been awakened by frequent accounts of her progress abroad. Eight years ago she left our shores and placed herself under the tuition of an eminent maestro in Italy. She devoted herself for three years to unceasing study, and then made her first appearance with encouraging but not striking success. Since that time she has been regularly engaged at La Scala, Milan, and San Carlo, Naples. In the latter city she became a general favorite with the Neapolitan opera-goers, and they were loth to let her depart. She has long wished to visit her own country professionally, and Strakosch's offer furnished an admirable opportunity.

When the curtain rose on the first act of La Traviata, and Blanche Davenport as Violetta was discovered, she was welcomed with mild and not particularly pronounced applause by the large and critical audience present. As the many admirable qualities of her singing were developed, the apathy of the people was completely dissipated, and when the curtain fell on the first act, positive enthusiasm was aroused, and she was obliged to appear five times before the curtain. From this point to the end of the opera her undoubted and indisputable success was assured. Blanche Davenport's voice is a soprano legero, not powerful, especially in the high notes, but what is lacking in volume is fully atoned for by its exquisite quality. In the chest and medium notes the timbre is sweet and mellow, in the high notes silvery and bell-like. She has been educated in the pure Italian school, and the ease with which she rendered the most difficult bravura passages in the opera showed the result of earnest study and long-continued practice. But the great charm lies in the sympathetic quality of her voice that she had many chances to display in the music of Violetta. After hearing her it is easily understood how the volatile Maurice Strakosch, brother of the wily Max, was moved to tears by her singing in this part. The lady's acting is like that of all the Davenport family—very good. This requisite is often slighted or lost sight of by prima-donne, and it was to her happy combination of good acting with good singing that Piccolomini owed the furore she created here. In Violetta's death scene, Blanche can give points to many accepted exponents of Traviata's dramatic prototype, Camille.

In personal appearance she is of medium height, and in the face shows many of the distinguishing points of the Davenport family. Her eyes and forehead resemble those of her sister Fanny; the mouth and chin her mother; the nose is distinctively her own. Friday night she sang Marguerite in Faust and duplicated her success in Violetta. She will shortly appear in New York.

HILL—Alexander Hill, whose portrait we publish this week, was born in Owensboro, Ky., Dec. 25, 1855. Being the son of wealthy parents, he was given a thorough classical education, being for a number of years under the direct tutorage of Carter Richard Bishop, now cashier of the National Bank of Petersburg, Va. His academic life closed at the University of Virginia. Mr. Hill has always shown decided dramatic tastes as well as considerable talent, and has frequently appeared in the leading roles in amateur performances for charitable purposes in Owensboro. Hill's New Theatre in Owensboro, Ky., will be a monument to his enterprise, and may be classed among the most complete Temples of Thespis in the land. The building, when completed, will be a magnificent three-story, iron front structure, constructed and furnished after the most modern designs. The stage will be nearly fifty feet in width, and have a depth and height of twenty-five feet. It will have a dress circle, parquette and balconies extending entirely around it. It will be handsomely furnished with opera chairs, will be richly frescoed, and the stage equipped with elegant scenery and settings. It is Mr. Hill's intention to make this one of the most popular theatres in the country, and neither pains nor expense will be spared in accomplishing this end. Though young, Mr. Hill is a representative manager in his section.

—The Standard Theatre Opera company left this city on Tuesday for Stamford, where they appear under the personal supervision of Mr. Henderson. The company play Pinafore with the following cast: Sir Joseph, W. A. Paul; Captain Corcoran, R. Humphries; Ralph Rackstraw, W. Macrery; Dick Deadeye, F. A. Parmental; Boatswain, Al Holland; Josephine, Eva Mills; Little Buttercup, Adelina Motte; Hebe, Annie Carter. At New Haven on the 17th and 18th the cast will be strengthened by the appearance of Tom Whiffin as Sir Joseph, Miss Jarbeau as Hebe, Hatch as Ralph, and Macrery as the Captain.

THE WEEK AT THE THEATRES.

The opening of Wallack's Theatre is always an event of more or less importance. When the opening is marked with such unusual attractions as it is this year, it becomes an event of no common interest. The house has been thoroughly refitted. The greasy act-drop, which must be nearly as old as William R. Floyd, has been replaced by a new curtain by Goatcher. Paperers, frescoers and upholsterers have done their allotted work. The orchestra has been sunk beneath the stage, a row of fauteuils erected, the upper lobby transformed into a drawing-room, and the lower one made bright with paint. The proscenium looks as bright as dew on a Spring morning. There are evidences on every hand of lavish expenditure, and the results are altogether pleasing. The dramatic attraction provided for the opening is a three-act farce-comedy, from the busy pen of Dion Boucicault. It is taken from the same source—or sources—as Gilbert's On Bail. It is very funny. The title, Contempt of Court, is apt and taking. The piece is not intended for a run, but only as a bright and cheery trifle with which to open the house, until something more important can be put in readiness. It fulfills the purpose admirably. Contempt of Court has just enough plot, is interesting, the dialogue sparkles, and the piece is exceedingly well played. Harry Beckett as Clicott, the barrister, evolved a good deal of fun from the part. E. M. Holland played an amorous musician, and the perennial Floyd a latter-day sport. Ada Dyas received quite an ovation on her appearance on Saturday evening. The part she plays is an insignificant one. Rose Wood was not well received on her return to this stage—a circumstance due to her abominable dressing, which thoroughly disguised her. Her role, too, is a mere trifle. The weight of the play falls on Beckett, Holland and Shannon. All the other parts are subordinate, though they enlisted the efforts of Frank Hardenberg, Chas. Rockwell and C. E. Edwin. Contempt of Court is good for a prosperous run of some weeks.

Few entertainments provocative of greater jollity and mirth have been presented to the consideration of the New York public than that furnished by the Weathersby-Goodwin Froliques at Haverly's on Monday night. The organization, which has achieved a substantial and well merited success in other cities, comprises two of the prettiest women—Eliza Weathersby and Venie Clancy—and two of the cleverest comedy players—Nat Goodwin and Jennie Weathersby—on the stage to-day. The remaining members are Raymond Holmes, a clever juvenile actor, and C. W. Bowser, an uproariously funny old man. The piece in which they appear is called Hobbies. It is in one act. It is fun from beginning to end, or, to speak in a more thoroughly technical sense, it is all "fat." We do not know of any entertainment containing more of the elements of true fun than this play of Hobbies. Those who enjoy a good laugh should not neglect a visit to Haverly's. The feature of the performance is Nat Goodwin, whose first success as a comedian, by the way, was gained at this theatre, then under the management of Matt Morgan. That Goodwin is the best natural mimic this country has produced, no one who saw him when he first made his appearance at Tony Pastor's, four years ago, can doubt. That he is also one of the cleverest of comedians, it needed only such an opportunity as he is afforded in Hobbies to show. From the time he makes his appearance on the scene, merriment reigns supreme, and certainly a more grotesquely amusing performance than his Prof. Whiffles it would be difficult to conceive. He is simply "immense." Eliza Weathersby, looking comelier, shapelier and more cheery than ever, has a congenial character in Minnie Clover, and acts it delightfully. She interpolates the "Crutch and Toothpick" song, which occurred in Newport, and does it very well. Venie Clancy has little else to do than look pretty, an accomplishment she acquired in the Evangeline troupe, and which she does to perfection. She wears a gorgeous costume, too, and sings some selections, which, if fresher, would be more pleasing. C. W. Bowser fulfills every requirement, and Raymond Holmes endows with a good deal of interest the role of Arthur. His performance is manly to a degree. Next to Nat Goodwin, the burden of praise for truly artistic acting goes to Jennie Weathersby, whose Euphemia Bang fair convulsed the house. Nothing near so good has been seen in a long time. It is the very quintessence of comicality. The Froliques is an organization which deserves the most bountiful share of popular success. The only wonder is that it has not come to New York before. It certainly does not speak very well for the enterprise of our resident managers that they have allowed a performance so replete with all the elements of popular success to be without an opening, till Haverly came on from Chicago to set the lead. "The Froliques come high, but we must have them."

One of the great secrets of the success of Offenbach's operas has always been the brilliancy of the dialogue which supplemented them. Charles Lecocq has never enjoyed or experienced this advantage. The libretto of La Fille de Mme. Angot, his masterpiece, is inexpressibly dull, and Girofle-Girofla is very little better. The success they attained was due therefore wholly to the music. On Thursday last Girofle-Girofla was done at the Fifth Avenue with Paola-Marie, who is daily gaining in popularity in New York, as the heroine, Capoul as Marasquin, and the dainty and voluptuous Angele as Pedro. The trio sung themselves at once into favor. They were ably seconded and supplemented by Duplan as the very comic Bolero, Louise Beaudet, a mild Paquita, and Mlle. Delorme as Aurore. Jouard, the baritone, is a fiery Mourzouk, and the chorus acquitted itself nobly. The critic of the Courier des Etats-Unis is quite correct in his rebuke to M. Almeras when he says he does not seem to understand the acoustic properties of the house in which he is leading. M. Almeras does not. Girofle-Girofla was played for fifty nights on the occasion of its first production (Park Theatre) in this city, and no end of times in other houses. It lacks, therefore, the merit of a novelty. Barbe-Bleu, Maurice Grau's next opera, has been sung here but one time for many years, and is therefore a comparative novelty. We anticipate that Paola-Marie will make her best impression so far as Boulotte.

Hamlet, as given at the Standard on Monday night, was better mounted than it has been in New York during recent years. Taste and money have been used without stint, and the effect produced is well worth seeing in itself. Mr. Bandmann is an actor of many new ideas, and in this production, aside from his individual business in the play, he ventilates them pretty thoroughly. Many changes in the setting of the stage have been made, notably the playing of a number of the scenes usually given in a front scene, back in the fourth grooves; using a cliff for the scene with the ghost, and devoting the whole stage to the set that opens the first act. Tradition does not find a respecter in Mr. Bandmann, for throughout the tragedy he alters and sometimes improves the stage business, and restores passages that non-usage has rendered almost obsolete. Mrs. Bandmann made a very good Ophelia. The remainder of the company does not call for special mention. The Merchant of Venice was announced for production last night (Wednesday). It will be repeated on Friday. On Saturday evening Mr. Bandmann will appear as Iago.

The local theatres have little new to offer this week, as all are doing reasonably well. Enchantment has forfeited none of its attractions at Niblo's; the Florences have been drawing many mighty dollars to the Grand Opera House, where their business has been magnificent; Mr. Daly is pleasing his old-time patrons with a very enjoyable performance of Divorce, and Booth's retains Rescued as its bill of fare—and a very fair bill it is. At the Olympic Jennie Hughes is awakening the echoes of the edifice in The French Spy, and is, moreover, this week appearing as Lizette in the farce of The Swiss Cottage, which enables her to display her vocal accomplishments and her really excellent gifts as a comedienne. My Partner continues its career of prosperity at the Union Square, where, but for the beginning of the regular season (now too long deferred), it might run indefinitely.

Theatricals in London

Oct. 1, The Lyceum and Court Theatres opened on the 20th, and on the 22d the Imperial Theatre began, under the management of Marie Litton, with the old comedy of The Beaux' Stratagem. John S. Clarke had maintained his popularity at the Haymarket as Dr. Pangloss and Major Wellington de Boots. Drink still flourished at the Princess. At the Gaiety, Mr. Byron's amusing comedy of Uncle had been played, in conjunction with the same author's extravaganza of Hernani. The Olympic, the Strand, the Globe and the Opera-Comique were repeating their comic operas. Two Roses flourished once more at the Vaudeville. No novelties were to be noticed at the Royalty, Alhambra, Criterion, Duke's, Astley's, and Park Theatres. A new farce, entitled Corporal Shako, had been played at the Surrey as a prelude to Jo. Bella Pateman had appeared at the Standard in The Lady of Lyons and The Hunchback. The Britannia had presented Three Lives and The Fiery Ordeal. A new comic ballet, called Fliptomania, had been added to The Black Flag at the Grecian. At the Victoria The Storm on the Thames had been followed by Woman's Wrongs. The Marylebone had transferred to its stage the Adelphi drama of Proof (Celebrated Case). At the Pavilion Life's Devotion and Waiting for the Verdict had been revived. At the Elephant and Castle Theatre, Mr. Pennington had appeared in Othello, Ingomar and Richard III. The matinee performances comprised Handsome Hernani at the Gaiety, Pinafore at the Olympic, Madame Favart at the Strand, and Pinafore, followed by G. Grossmith, Jr.'s drawing-room sketch, A Silver Wedding, at the Opera Comique. Sadler's Wells is to be entirely rebuilt, and will be reopened by Mrs. Bateman on the 9th inst.

—A letter from Marian Mordaunt appeared in THE MIRROR last week to the effect that she never received any aid from Mrs. Humphrey Bland. Mrs. Bland now says that Miss Mordaunt did apply to her for assistance, that she received it, and that any statement made contrary to this is false. THE MIRROR has no wish to espouse either side in a matter of such slight importance, but it gives, of course, what both ladies say. Our readers will draw their own conclusions. Miss Mordaunt has quite recovered, and expects to take the road shortly.

—Alonzo Schwartz has ceased to be comedian of Hamlin's, Chicago.

GRIFFIN-SMITH.

"They are All Right up to the Present Time."

John P. Smith, manager of the successful Tourists, is a gentleman who was largely instrumental in obtaining for Mary Anderson her first New York engagement. She afterward played under his management at the Brooklyn Academy of Music one week of moderate business. Mr. Smith at that time exacted a promise from Hamilton Griffin, Miss Anderson's manager, that the next engagement the lady would play in Brooklyn would be with him. In April last Miss Anderson received a favorable offer from Col. Sinn to go to the Park, which she declined on account of her promise to Mr. Smith. She fulfilled her engagement with the latter gentleman as agreed. At its conclusion she received an offer from Sinn to go to the Park this season. As the terms were better than Smith had offered, Mr. Griffin accepted, and they "closed" for a week. Mr. Smith was very much incensed when he heard of this, and stigmatized Dr. Griffin as an ingrate. Dr. Griffin retorted that Miss Anderson had complied with all she had promised Smith, had done so at considerable loss to herself, and that he was justified in closing with the manager who offered the best terms.

On Monday afternoon last Smith and Griffin came together in the lobby of Pike's Opera House, Cincinnati. Griffin called out:

"Hey, Smith!"

Smith replied curtly: "What do you want?"

Griffin told him he wanted an explanation of what he (Smith) had said about his having induced Miss Anderson to play with Sinn.

They both went up stairs, where the quarrel was resumed. It ended by Griffin knocking Smith down; but before Smith could return the blow, Major Nunez, Sam Hickey and Charles Burnham separated the parties, and hostilities were terminated.

Miss Anderson is playing at Pike's this week, and on Monday Smith's Tourists appear. The trouble will probably blow over. Miss Anderson prefers Sinn's to play in, but what incensed Smith is what he calls the "ingratitude" of the Doctor. Sinn retains his equanimity, and it is pleasant to be able to add that both of the Cincinnati combatants are (physically at least) "all right up to the present time."

The Mapleson Opera Season.

The prospects of the second Mapleson opera season in America are flattering. The company brought by Col. Mapleson this year includes all the favorites of last year, with the exception of Miss Hauk, Mr. Foli, Mme. Sinico, and Signor Frappoli. A considerable number of new artists have been added to the company also. Chief among these is the favorite contralto, Miss Cary. Mme. Gerster is, of course, the bright particular star among the prima-donne, and there are two new sopranni—Valleria and Emile Ambre, both of whom are highly spoken of by the European critics. There are five tenors—Campanini and Grazzi, already well-known here, and three new ones, Aramburo, Runcio, and Rinaldi. The baritones are Signors Galassi, Del Puente and Rovere. The bassi are all new. They comprise Signors Behrens, Monti, Tebali, Mr. Broderick, and M. David of the Paris Opera. Signor Arditi, the excellent conductor, is still with the company. Col. Mapleson has also secured two celebrated premieres danseuses—Mlles. Caroline and Adelaide Monti, and a strong corps of coryphees. The chorus, which left Liverpool last Tuesday for New York, will be, it is said, even stronger and better than that of last year. Concerning the operas to be produced, nothing is as yet definitely known, though it is said that Traviata will be produced, with Mlle. Ambre as Violetta, Signor Runcio as Alfredo, and Signor Galassi as Giorgio. The season (thirty subscription performances) will open on the 20th, and already the best places are disposed of at a higher scale of prices than that of last year.

Fubbins Wallack.

The following letter, written by Lester Wallack to the Chicago correspondent of THE MIRROR, and which appeared in the Tribune of that city on the 2d, will serve as a wholesome reminder to a good many people in the West, who have been tolerating the disreputable methods of J. Fubbins Wallack to advertise himself and his traveling shows by using the name of Wallack's Theatre.

13 WEST THIRTIETH STREET,
NEW YORK, Sept. 24.

DEAR SIR:—I do not know by what right the person you allude to announces his name as "Wallack," but I do know that he is no relation or connection of mine, and I also know that he has gone about for years conveying, by ingeniously wording his bills and announcements, that his company was a sort of branch of mine—if not mine itself. He has also taken a play (my property), converting My Awful Dad into My Dreadful Dad—at least so I am informed. I am also told that he has in a like manner robbed others. I have had many letters on the subject, but have not hitherto thought about it; but you put the question "straight from the shoulder," and I reply as directly as I can.

Very truly yours, LESTER WALLACK.

—Haverly's Genuine Colored Georgia Minstrels are en route South.

—Lucien Barnes has become business manager of the Revellers. The company are well at the Gaiety, Boston, on M

DRAMA IN THE STATES.

]CONTINUED FROM THIRD PAGE.[

ters are: Thisbe, Susan Galton; Pyramus, Ben Clark; Fatima, Charlotte Hammond; the General, Mr. Makin; Caliph, Mr. Caselli. The chorus of fifty voices will be under the leadership of the veteran vocalist, Stephen A. Leach.

At the Standard Theatre, the Emily Melville Pinafore co. have been playing to fair business during the past week, and closed yesterday afternoon.

At the Bella Union business has decidedly improved since Billy Crosbie became one of the proprietors. A farce, entitled The Laughing Hyena, and the comedy act, Water Witches, have been running during the past week with Pauline Markham and W. C. Crosbie in the principal roles.

At the Adelphi the nautical drama, The Fatal Ship, prevails. Business very good.

Items: Robson and Crane have been playing in the country during the past week, to profitable business.—Ada Cavendish is on her way to play an engagement at the California.—Chiarini's Royal Italian circus closed their season in California last night in Oakland. They will go to New Zealand by the steamship City of New York to-morrow.—On the conclusion of her engagement at the Standard Theatre, Eleanor Cary goes to the Baldwin.—Leonora Simons has just returned from a trip through Mexico, which was successful, both financially and artistically.—John E. Owens commences a short season at the Standard, beginning on Monday evening, Oct. 6. He will be supported by Eleanor Cary, M. A. Kennedy, and an excellent stock company. Plays: Everbody's Friend and Solon Shingle.

Canada.

TORONTO.

Oct. 6.—Grand Opera House: Barney Macauley concluded a successful three nights' engagement on the 1st. They appear in Cleveland 6th for one week. Latter half of week, Lilliputian Opera co. in Pocahontas. Business fair. Oct. 6, Mattie Vickers and Charles Rogers. Royal Opera House: Florence Kellogg and J. Brookhouse Bowler in songs. To-night, Fred Paulding in Hamlet. J. C. Connor has become business manager of this theatre. His long and varied experience in theatricals and courteous and gentlemanly manner fit him peculiarly for his new position.

MONTREAL.

Oct. 4.—Academy of Music: Eliza Weathersby and Nat Goodwin Sept. 29 in Hobbies; business satisfactory. Majeroni comb. open 6th in Our Italian Cousin for one week, and will be followed by the Criterion co. Theatre Royal: The Our Boarding-House party having canceled their dates, this house has been closed two weeks, but will open 6th, with the Arnold Bros.' Big 12 comb., six nights and two matinees. Mr. Sparrow, the popular manager, intends carrying out to the utmost the extensive programme sent you at commencement of the season.

OTTAWA.

Oct. 4.—E. A. McDowell's special on Monday, 29th, was not a success. McDowell plays in Quebec for one week, thence to Montreal. A. W. Aiken's Owls of New York opened 3d to light house. Had only been billed twenty-four hours. T. W. Henshew's '49-ers have cancelled. The Brockville Opera House will be ready for opening about the 28th. Thereafter all companies will be able to break the long jump from Montreal west, by taking in Brockville.

HAMILTON.

Oct. 3.—Sept. 30, Oct. 1, Lilliputian Opera co. to good business. They go from here to Toronto, thence to Guelph. 2d, 3d, 4th, Mattie Vickers and Charles Rogers to fair houses. L. Fletcher, advance agent for Saville Opera co., is in town. They appear here 14th and 15th.

Nova Scotia.

HALIFAX.

Oct. 3.—Murphy's Juvenile Pinafore co. opened at the Academy 29th to crowded house. They are under the local management of S. Sichel & Co. Business good. Nothing new booked at the Academy. Exhibition opened on 29th.

DATES AHEAD.

EMMA ABBOTT OPERA CO.—Buffalo, N.Y., 10th, 11th; Syracuse, 13th, 14th, Utica, 15th; Troy, 16th; Albany, 17th, 18th; Park Theatre, Boston, 20th, two weeks

RICHMOND AND VON BOYLE.—Cincinnati, 6th; Indianapolis, 13th, 14th, and 15th; Lafayette, 16th; Terre Haute, 17th and 18th; Chicago, 20th.

MILTON NOBLES.—Chicago, 6th; Fort Wayne, 20th; Toledo, 21st and 22d.

PAT ROONEY COMB.—Grand Rapids, Mich., 10th; Jackson, 11th; Chicago, 13th.

ALICE OATES.—Louisville, Ky., Oct. 6; Nashville, Tenn., 13th to 15th; Evansville, Ind., 16th, 17th; Cairo, Ill., 18th; Little Rock, Ark, 20th to 22d; Sherman, Texas, 23d; Dallas, 24th; Texarcana, 25th.

HAVELEY'S CHURCH CHOIR CO.—Indianapolis, Oct. 10, 11; Fort Wayne, 13th; Toledo, 14th, 15th; Detroit, 16th, 17th, 18th; Grand Rapids, 20th, 21st; Jackson, 22d; Toronto, 23d, 24th, 25th.

McKEE RANKIN TROUPE.—Macauley's Theatre, Louisville, Oct. 13; De Bar's, St. Louis, 20th (week of 27th not filled, having cancelled Memphis); Academy of Music, New Orleans, week Nov. 2; thence to Galveston, four nights, and thence through J. P. Evans' Texas Circuit.

HERRMANN—Columbus, O., Oct. 6; Cleveland, 13th; Detroit, 20th; Cincinnati, 27th; St. Louis, Nov. 3; Chicago, 10th.

SAVILLE OPERA CO.—Lockport, Oct. 9; Brockport, 10th; St. Catherines, 11th; London, 13th, 14th; Hamilton, 15th; Toronto, 16th, 17th, 18th.

FREDERICK PAULDING.—Toronto, 6th; Hamilton, 13th; London, 14th; St. Catherines, 15th; St. Thomas, 16th; Dunkirk, 17th; Erie, 18th; the Ohio circuit, three weeks.

FORD'S JUVENILE OPERA CO.—Macon, Ga., Oct. 16, 17; Albany, 18th; Cuthbert, 20th; Montgomery, Ala., 21st, 22d; Selma, 23d; Opelika, 24th; Columbus, Ga., 25th; Rome, 31st; Dalton, Nov. 1.

MATTIE VICKERS AND CHAS. S. ROGERS.—Toronto, Oct. 6, week; Brantford, 13th, 14th; London, 15th, 16th; Chatham, 17th, 18th; Detroit, Mich., 21st, 22d (Whitney's).

THE FLORENCES—Oct. 13, Philadelphia, one week; 20th, Brooklyn, N. Y.; 27th, Washington, D. C.; Nov. 3, Baltimore, Md.; 10th, Norfolk, Va.; 11th, 12th, Richmond, Va.; 13th, Petersburg, Va.; 14th, 15th, Wilmington, N. C.; 17th, 18th, 19th, Savannah, Ga.; 20th, 21st, 22d, Charleston, S. C.; 24th, Columbus, Ga.; 25th, 26th, Montgomery, Ala.; 27th, 28th, 29th, Mobile, Ala.; 30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, Minneapolis, Minn.; 10th, Minneapolis, Minn.; Rapids, Ia.

AULEY—[illegible]nd, for the week; 13th, 14th [illegible]t; 16th, Jackson; 17th and [illegible]ds; 20th, Chicago, one

THE VARIETY STAGE.

THE COMIQUE.

The programme at present being given at Harrigan and Hart's headquarters is one of the best ever presented. Patronage is excellent and the audiences retire jolly and well pleased with the entertainment afforded them. During the past week John. Wild and his able abettor, Billy Gray, appeared in Ed. Harrigan's excessively funny sketch, the Into-Natural Walking Match, and with the excellent support of the stock company, fairly made the house ring with shouts of laughter. Jennie Morgan sang during the week several pretty ballads in her usual touching and artistic manner; Goss and Fox, who seem to have become favorites with everybody, presented a very neat sketch, entitled Sweet Polly Blossom. A very pleasing characteristic of Ned Barry's repertoire of comic and motto songs is the absence of selections in the rendition of which he might overstep the bounds of propriety. He has become a great favorite. The Mulligan Guard Chowder is being witnessed by strangers near and far, and the general expressions of delight and satisfaction overheard by THE MIRROR man during the action of the "funny ripple" is the truest compliment Mr. Harrigan, as the author, could receive on this, his latest success. The Skidmore Guard, composed of fourteen members, who are individually perfect exponents of the humorous African, march to the music of Dave Braham's excellent orchestra in a manner that would rival much more pretentious military companies. There are afternoon performances on Wednesdays and Saturdays.

HARRY MINER'S.

Few changes have been made in the bill for this week. Bobby Newcomb heads the list as the card. He received an enthusiastic welcome Monday evening, was in excellent voice and step and substantiated his claims to the title of a popular favorite. Lester Howard and Lizzie Hunter also made their first appearance here in their Teutonic sketch, and proved themselves worthy of the commendation received from press and public throughout the country. Alice Bateman is neat and artistic as a clog dancer, and possesses the advantage of a beautiful form; Topack and Moore were very successful with their specialty, the Fiery, Untamed Steed Spot; the Jeromes were particularly pleasing in their cleverly rendered songs and dances; Levantine and Earle took well in their "equilibrium act;" Gussie Leach, a serio-comic of more than ordinary talent; Dwyer and Sweeney, a good German team with a well selected repertoire; Maggie Foster, serio-comic, has evidently paid more attention to her wardrobe than to her music; Goldie, Steele and Sallie St. Clair present a novel triple clog which captures the boys completely. The stock company support A. H. Sheldon in his new melo-dramatic sketch, in which is represented a series of adventures in the life of that much abused individual, Robert Macaire, and dignified with the title of The Escaped Jail Birds.

VOLKS GARDEN.

During the past week Mlle. Lucille and the ballet have appeared to good houses. A new burlesque entitled Fascination, in which is introduced "fifteen bewitching beauties" in an Amazonian March, is the attraction now. Mlle. Lucille, appearing as the Princess Brighteyes, has made a good impression. And now they have a Floral Pinafore—Female Minstrels; evidently the conception of an enterprising East-side florist, who decorates the ship scene with a view to advertise his establishment in a neat and effective manner. There are four end men, Comley, DeForrest, Cameron and Wild, and a very creditable first-part is the result of their combined efforts. In the olio, Crumley and DeForrest, acrobatic song-and-dance men; Frank Wild and Susie Linden introduce a neat sketch; Lou Edwards, a pretty serio-comic, is well received; Sparks Brothers, Irish comedians, do a very funny sketch, entitled Callehan's Academy of Fun; Prof. H. J. Campbell, the wizard, introduces new features in tricks of legerdemain; Jessie Forrester, Sam Norman, Wm. C. Cameron and Ed. Turner all have something attractive. Good entertainment is always assured at the Volks under the efficient management of Wm. T. Giesselberg and his corps of able assistants. Matinee on Saturday.

THE LONDON.

There are eleven new people here this week and an unusually bright programme is presented. Among the leading attractions are the new Acrobatic Four, comprising James and Ocie Hall and Sylvester and Everett. If not exactly artistic in their act, there is an abundance of noise and excitement prevailing during their few moments behind the footlights. Flora Moore is very clever in character songs and imitations; the Snydams, gymnastic clowns, made a hit in their double bar act; Jennie Sothern dresses prettily and sings creditably; Harry McAvoy and Emma Rogers, are painstaking in their original society sketch, Jealousy; Kitty Whitland, character song and dance artist, fully appreciates the importance of using to the best advantage those little artifices so common with the serio-comic, and shows careful training; no one will dispute George W. Wood's ability in manipulating the bones as many of his imitations are really wonderful; Fayette Welch appears in his specialties. The Murphys, Shannon and Mack, are very successful with their new afterpiece, called Murphy's Divorce, which terminates a long evening's entertainment.

THE AMERICAN.

Under able management this recently opened up-town theatre is steadily increasing in popularity. Patronage during the past week has encouraged Manager Canary to offer even better attractions. The company includes Kelly and Raymond, song-and-dance men; Tony Morrissey, jig dance; Ned Oliver, in comic effusions; Maude Morrissey in favorite selections; the Mortell Brothers, gymnasts; Kate Montrose, vocalist; Johnny Mackin, clog-dancer; Annie Hindle, male impersonator; Fields and Hanson, the great musical team, in their sketch, Waiting for the Train, and May Hugo in feats of balancing. Three good sketches are given by the stock company, and the programme, both in quality and quantity, is all that could be desired. Matinees Wednesdays and Saturdays.

NEW YORK, October 6, 1879.

MR. HARVIER—DEAR SIR:—I have purchased part of the late H. J. Montague's wardrobe from Lanouette.

If agreeable, will you notice the same, and oblige yours truly,

CLARENCE FROST MERIGHI.

—Sam Lucas, the colored comedian, who was the Uncle Tom of Nixon & North's great moral fake, has been interviewed by the Chicago Times. Sam says that his fare from Boston was all the wealth he made out of the engagement, and that not a dime of salaries was paid to the other people.

DRAMATIC DIRECTORY.

This Directory is intended to serve as a guide, by which the whereabouts and addresses of Managers, Agents and Performers may be found. There is no charge for the insertion of names or for the changing of addresses. Names displayed in full face type, one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notice should be sent immediately of any change of residence.

ANDERSON, MARY, this office
ADRION, ROSE, this office
ALDRICH, LOUIS, 8 Beaver Place, Boston
Aiken, Frank E., 447 Myrtle Ave., B'klyn
ACKERMAN, IRENE, this office
Allen, Ethel, this office
Allen, W. L., National Theatre, Cincinnati
Abbott, Emma, Westminster Hotel, N Y
Atwood, Chas., Union Sq. Theatre N Y
Adams, George H, Nat. Prtg Co., Chicago
Borden Nellis Knickerbocker Louisville Ky
Burnham Charles Pike Opera House Cincinnati
Berger, Fred. G. this office
Appleton, Aaron, 863 Broadway, N Y
Byron, Oliver Doud, Atlanticville, N J
Barrett, Lawrence, Cohasset, Mass
Bangs, F. C., 1107 Spring Garden St., Phila
Barry, C. W., 667 Sixth Avenue N Y
Bowers, Mrs. D. P., Lake George, N Y
Bell Digby V. this office
BELL, LILIAN BROOKS, this office
Booth, Edwin, Cos Cob, Ct
Butler, Robert, 1 Patchin Place, N Y
Barrymore, Maurice, 118 North 9th St., Phila
BARRON, J. M., 347 Hollis St., Baltimore
Boucicault, Dion, Booth's Theatre, N Y
BELGARDE, ADELE, this office.
Bandmann, Daniel, Standard Theatre, N. Y.
Brooks, Joe, Opera House, Detroit, Mich
Brown, T. W., 1536 Ridge Ave., Harrisburg, Pa
Barnes, W. E., 854 Broadway, N Y
BATCHELDER, JOSIE, 36 E. 12th St., N Y
Branscombe Maude, N Y Aquarium
Blackmore D., 11 Garrick St., London
Claxton Kate, New Brunswick, N J
Chanfrau, Henrietta, 864 Broadway, N Y
Campbell, Bartley, 12 Union Sq., N Y
Clarke, Kit, Opera House, Holyoke, Mass
Callender Chas. 106 East 4th St,
Chanfrau Frank 864 Broadway
Cavendish, Ada, this office
Colville Sam 12 Union Sq. N Y
Cary, Annie Louise, Portland, Me
Collier, J. W., Union Place Hotel,
Canning, Matt. Long Branch, N J
Crouse, Chas., 27 Tribune Building, Chicago
CLARKE, LILLIAN CLEVES, Sturtevant Ho
Chase Florence, this office
DACRE, A. C., Russell Club, London, Eng
DAVENPORT, FANNY, this office
Davenport, G. C., this office.
Dickinson, Anna, 12 Union Sq., N Y
Davis Chas. L. 12 Union Sq. N Y
DeVivo, D., Chickering Hall, N Y
D'Arcy Hugh A. 243 W. 14th St. N Y
Denier Tony Nat. Prtg Co. Chicago
Eytinge, Rose, Gilig's, London.
Edouin, Willie, Park Theatre, Boston
Ellsler Effie 12 Union Sq.
Elliani Mlle Lisetta, 6 West 16th St
Emmet, J. K., 14 Union Sq., N Y
Elliott, W. S., 220 E. 32d St., N Y
Eytinge, Pearl 12 Union Sq., N Y
Edwards, John W., Nashville, Tenn
Frayne, Frank L., 12 Union Sq
Fryer, J. C., 350 E. 124th St., N Y
Fisher, Kate, P O. Box 278, East N. Y., L I
Fitzgerald, W., 12 Union Sq
Florence, W. J., Fifth Avenue Hotel,
Fiske, Stephen, Lotos Club, N Y
Frohman Brothers, 250 E. 78th St.
Fort, Sam W., 12 Union Sq., N Y
Farrell Minnie this office
Field Kate, 449 Strand, London
GORDON, MARIE, Fifth Avenue Hotel, N Y
Goatcher, Phil W., Chestnut St. Theatre, Phil
GERSTMAN, LOUIS, Opera House, Selma, Ala
Grau, Maurice, 108 W 13th St., N Y
GARDINER, ED., 207 S Morgan St., Chicago
GOODWIN, N. C., Jr. Larchmont, N Y
GRIFFIN, HAMILTON, this office
Gotthold, E. M., 12 Union Sq., N Y
Griste, Charles, this office
Grover, Leonard, 12 Union Sq
Gorman John this office
Granger Maude, this office
HAYDEN, FRANK, 27 Holyoke St., Boston
HUGHES, JENNIE, 52 Bond St., N Y
HILL, J. M., Clark and Madison Sts., Chicago
Holman, Harriet, London, Ontario
Hess, C. D., 12 Union Sq., N Y
Henshew Thomas W. this office
Hart Josh 866 Broadway
Howard, Geo. W., 1066 Washington St., Boston
Henderson, Ettie, Long Branch, N J
Hickey J. M., 12 Union Sq.
Hickey, S. M., Union Sq. Hotel
Howson John, 48 Brompton Road, S W London
Jack, Sam T., Union Place Hotel,
Jefferson, Jos., Hohokus, N J
Johnson, Martha Lafitte, 1729 Pine St., Phila
Joel, Alfred, 247 E. 13th St.
Jackson, Hart, Haverly's Theatre
Jeffrey, John B, Journal Prtg Co., Chicago
KENNEDY, H. C., 131 South 8th St., Phila
KENDALL, EDWARD, 154 Court St., Boston
Kiralfy, Imre, 125 Second Ave.,
Kidder E. E., 14 Union Sq.,
Kiralfy, Bolossy, Niblo's Garden
LEWIS, CATHERINE, this office
Lewis, Jeffreys Palace Hotel, San Francisco
LINGARD, W. H., 126 E. 37th St., N Y
Lingard, Dickie, Adams House, Boston
Lingard, Alice Dunning, this office
LEHNEN, PHILIP H., 12 Union Sq., N Y
LAMAR, MARION, this office
McCullough, John, 22 East 15th St., N Y
Mitchell Maggie, Box 97, Long Branch, N J
Marsh, Fanny, this office
Mortimer Gus, 12 Union Sq., N Y
MURRAY, GEO. W., Hamlin's Theatre, Chic
Maeder, Fred. G., 863 Broadway, N Y
McDonough, T. B., 14 Union Sq
Murphy, Jos., 14 Union Sq
Maeder, Frank, 27 Tribune Building, Chicago
Morlacchi, Mlle., 613 N. 44th St., Phila
Morris, Clara, Riverdale, N Y
McCabe, J. H., 235 Kearney St., San Francisco
Mackay, F. F., 1452 N. 11th St., Phila
Melville, Emilie, Oakland, Cal
Meyer, Marcus, City Hall, San Francisco
Murray, Dominick, 854 Broadway, N Y
Mackaye, J. S., 23 Union Sq., city
McDonald, Geo. F., Montgomery, Ala.
Mishler, J. W., Academy of Music, Reading, Pa
McConnell, C. H., 119 Monroe Street, Chicago
Morrissey, James, 12 Union Sq., N Y
McAdow, Dudley, 12 Union Sq., N Y
Melville, Chas., 459 Broad St., Newark, N J
McKay, Andy, 12 Union Sq., N Y
Mortimer, Estelle, this office
Mack John A. National Prtng Co. Chicago
Merrill, Alfa this office
Marks P. A. Opera House Quincy Ill
Mayhew Kate Baldwin's Theatre San Fran
Mayo Frank, Olympic Theatre, London
Norton, John W., 14 Union Sq., N Y
Nobles, Milton, 88 Third Place, B'klyn, N Y
Nicholson, Paul F., 22 Union Sq., N Y
Norcross J. W. Jr., 6 West 16th St
Neilson, Adelaide, this office
Owens, John E., Towsontown, Maryland
Oates, Alice, this office
Ogden, J. E., 245 W. 21st N Y
OUTRAM, L. S., Lotos Club, N Y
Pidgin, Chas. F., 32 Pemberton Sq., Boston
Pomeroy, Louise, 65 Irving Place, N Y
Pope, Charles, Pope's Theatre, St. Louis
Pixley, Annie, Port Stanley, Ontario, Can
Parsloe, C. T., 218 W. 13th St., N Y
Pennoyer, A. S., 1736 Marshall St., Phila
Phillips Gus 865 Broadway
Paddock, H. J., Box 97, Long Branch, N J
Pratt, Charles, 12 Union Sq., N Y
Perley Josephine, 10 Hotel Boylston, Boston
Pastor Tony, 585 Broadway
Rogers, Katherine, Union Sq. Theatre, city
Raymond, John T., Wallack's Theatre
Robson, Stuart, Cohasset, Mass
Rankin, McKee, 14 Union Sq., N Y
Redpath, James, University Building, N Y
Rice, E. E., Park Theatre, Boston
Rowe, George F., Lotos Club
Rickaby, John, 37 W. 24th St., N Y
Reynolds J. P. Westminster Hotel
Rice Charles E., this office
Roberts, N. D., 12 Union Sq., N Y
Stetson, John, Alden St., Boston
Stetson, E. T., 854 Broadway, N Y
SAVILLE, J. G., Hoffman House, N Y
Steele, Dora Gordon, 37 West 51st St., N Y
Strakosch, Max, 16 W. 14th St., N Y
Sanford, Sam, 1122 Dickson St., Phila
Sherry, J. F., 2216 N. Front St., Phila
Sothern, E. A., Park Theatre
Stevens, John A., 12 Union Sq., N Y
Stanley, Ernest, 12 Union Sq., N Y
Stamwitz, Elizabeth Von, St. Denis Hotel, N Y
Smith, John P., Union Place Hotel, N Y
Smith, T. Slater, 1107 Spring Garden St., Phila
Salsbury, Nate, 27 Tribune Building, Chicago
Stevens, R. L., 883 Broadway, N Y
Stanhope, G. W., 224 E. 19th St., N Y
Sellers, Harry, 12 Union Sq., N Y
Studley, J. B., 12 Union Sq., N Y
STEVENS, OGDEN, 243 W. 14th St., N Y
Stevens, R. D., 135 E. 122d St., N Y
Strickland, W. H., 12 Union Sq., N Y
Spiller, Robert, 14 Union Sq., N Y
Schoffel John Union Square Hotel
Scott-Siddons, Mrs. 2 Lancaster Road, London
Tillotson W. W. Park Theatre Boston
Tillotson J. K. Elmira N Y
Thayer, Charles, Parker House, Boston
THOMPSON, DENMAN, 12 Union Sq., N Y
Tayleure, C. W., 864 Broadway, N Y
Thompson, Charlotte, 864 Broadway, city
Tiffany, Annie Ward, Forrestville, Conn
Tettenborn, Lena, 219 W. 5th St., Cincinnati, O
Titus Tracy 12 Union Sq.
Tooker Joseph H. Niblo's Garden
Villa, Sam B., Ridgewood, N J
Vandenhoff, Geo., 110 W. 43d St., N Y
Vaughn, Harry, this office
Wolfson H. 12 Union Sq.
Ward Ada, care D. Blackmore, Garrick Cl L'don
Williams, Mrs. Barney, 41 E. 38th St., N Y
WOOD, N. S., this office
Watkins, Harry, this office
WEATHERSBY, ELIZA, Larchmont, N Y
Williams, Jesse, 12 Union Sq., N Y
Wing, Charles, 12 Union Sq., N Y
WARNER, JOHN E., 13 W. 9th St., N Y
WARDE, FRED. B., this office
Wilkinson, Chas., Worcester, Mass
Wertheimber, Henri, 34 Union Sq
Wallace, Agnes, Ridgewood, N J
Wilkinson, Lillie, Worcester, Mass
ZOE, Marie, Hempstead, L I
Zimmerman, Ed., 12 Union Sq
Zimmerman Fred, So. Broad St. Theatre Phila

The Mirror on Sale.

Boston, Mass.—W. J. Splain, Parker House; Adams House news stand; International Hotel news stand; Young's Hotel news stand; American Hotel news stand; New England News Co.; W. H. Jeffrey, Cambridge Car Station.

Chicago, Ill.—Western News Co., Randolph street; J. L. Sutherland, post-office news stand; M. W. Smith, 122 Dearborn street; Palmer House news stand, Tremont House news stand, Sherman House news stand; L. Van Osten, 300 State street; W. W. Miller, 102 E. Madison street; H. D. Chapin, 95 E. Madison street.

Philadelphia, Pa.—Continental Hotel news stand, Central News Co., Post-office news stand, Colonnade Hotel news stand.

Cincinnati, O.—J. R. Hawley, 164 Vine street; Alfred Warren, 319 Central Ave.; Perry & Morton, 162 Vine street; Cincinnati News Co., 175 Race street; Peter Thompson, 177 Vine street; news stand Grand Hotel, Gibson House, St. James House, Crawford House, Walnut Street House.

St. Louis, Mo.—St. Louis Book and News Co., 307 N. Fourth street; Gray, Baker & Co., 407 N. Fourth street; Willie Gray, 304 Olive street; Geo. A. Ireland, 517 Market street; Geo. A. Zeller, 18 S. Fifth street; Union Depot, Eleventh and Poplar streets; Lindell Hotel news stand; Laclede Hotel news stand; Mrs. Regan, 620 N. Fifth street; Planter's Hotel news stand.

Baltimore, Md.—Baltimore News Co.; Crowley's news stand, cor. North and Baltimore streets.

Washington, D. C.—Brad H. Adams, Willard's Hotel news stand, Imperial Hotel news stand, Ebbitt House news stand, S. H. Gregory, 1107 H street, F. R. Fill & Co.'s bookstore; National Hotel news stand; St. James Hotel news stand; Metropolitan Hotel news stand.

San Francisco.—San Francisco News Co.; F. Ziegler, corner Washington and Mont streets; F. Vaugh, 602 Montgomery street; Union News Co., corner Sansome and Washington streets; J. Stewart, 34 Market street; Levin & Son, 333 Bush street; Smith & Co., 225 Kearney street; S. McArdle, Palace Hotel; Atleson & McCowsky, corner Mont. and Market streets; Bell & Co., 639 Kearney street; Billings, Harbourne & Co., 5 Montgomery street; J. K. Cooper, 740 Market street; S. A. Edgerly, 263½ Montgomery street; J. B. Colley, 31 Kearney street.

Brooklyn, N. Y.—C. J. Devlin, Jay and Fulton; Parisen & Cohen, cor. Washington and Johnson street; Cleghorn's, cor. Court and Montague, Orr's, cor. Myrtle avenue and Washington streets.

Bloom Always Prepared.

With the opening of the season BLOOMS' establishment puts on a new activity. The Summer has been spent in making selections from the European markets. The finest European goods are a specialty at BLOOMS'. It would be impossible to give a minute description, as the designs are entirely new and have never been in the American market before. They have also on hand an infinite variety of goods of domestic make, including a complete line of their celebrated silk tights in all colors and combinations, either in fine or heavy grade.

BARTLEY CAMPBELL'S PLAYS.

The following named plays by this popular author, all of which have been SUCCESSFULLY PRODUCED, are at the disposal of stars and managers:

A Heroine in Rags.
"This charming play stands in the very front rank of recent dramatic literature."—Bronson Howard, author of Banker's Daughter, etc., in Detroit Free Press.

On the Rhine.
"A picturesque and very effective play, in every way worthy of the large houses it has drawn."—George Barnes in San Francisco Call.

Fate. (Property of Miss Carlotta LeClercq.)
"A drama moral in tone, and as excellent in construction as Dumas' L'Estranger."—Edinboro Advertiser.
"Mr. Campbell's play at Wallack's is uncommonly effective, and made a decided hit."—N. Y. TIMES.
"This is genuine comedy, of which no humorist might be ashamed."—Max Adler in Philadelphia Bulletin.
"Mr. Campbell's American play made a profound impression."—Manchester (Eng.) Guardian.
"So far Mr. Bartley Campbell has not produced a play at Hooley's that has not been a pecuniary success."—T. Z. Cowles in Chicago Tribune.

Peril.
"A breezy, cheerful comedy, full of genuine fun."—Philadelphia Press.
"Peril is a hit."—San Francisco Bulletin.

The Virginian.
"Judging from the enthusiasm of the audience, Mr. Campbell's drama achieved a success."—London Illustrated News.
"Whatever its faults, and they are not a few, it was received with plaudits, and at the close of the play Mr. Campbell was loudly called for, and appeared before the curtain."—London (Eng.) Morning Post.

Clio.
"There are lines in Clio worthy of Spenser; indeed, the poetry of the play was a genuine surprise. It was the most important production of the week, and drew large houses."—Will Eaton in Chicago Times.

For all of these plays there is an abundance of fine pictorial printing. For terms address the author, Union Square Theatre, New York.

NEW YORK AMUSEMENTS.

UNION SQUARE THEATRE.
Sole Lessee and Manager.....A. M. PALMER
LAST TWO WEEKS OF THE PRELIMINARY SEASON,
and of Bartley Campbell's highly successful American play,
MY PARTNER.
which must be withdrawn October 18, in consequence of the opening of the Regular Season.

Mr. PALMER is pleased to announce that My Partner will be reproduced April next with the same cast.

Saturday, October 11, at 1:45, LAST MATINEE but one of MY PARTNER.

The regular Season will commence Monday Evening, October 20, with the presentation of a new four-act Comedy from the French of M. Chivot.

HAVERLY'S THEATRE.
Cor. 14th St. and Sixth Ave.
J. H. HAVERLY.....Proprietor and Manager.

Every Evening and Wednesday and Saturday Matinees at 2.
THE WEATHERSBY-GOODWIN FROLIQUES
in their new Farrago
HOBBIES.
MERRY PLAY.
Gay, sparkling, witty, pure and moral.
During the acting of the piece MR. NAT. C. GOODWIN, JR. will interpolate imitations of many celebrated actors.
The performance will begin with the farce
ROMANCE UNDER DIFFICULTIES.

Seats can be secured six days in advance.
Box-office open from 8 A. M. to 10 P. M.

STANDARD THEATRE.
Broadway and 33d Street.
WILLIAM HENDERSON...Prop'r and Manager.

Thursday Evening, Oct. 9.
MR. & MRS. BANDMANN
in
HAMLET.
HAMLET.

Friday Evening, Oct. 10.
MERCHANT OF VENICE.
MERCHANT OF VENICE.
Mr. BANDMANN in the title role.

Saturday Matinee, Oct. 11.
NARCISSE.
NARCISSE.

Saturday Evening, Oct. 11.
OTHELLO.
OTHELLO.
OTHELLO.
OTHELLO.
MR. BANDMANN AS OTHELLO.

Admission, 25c., 50c.; Reserved Seats, $1 and $1.50.

NIBLO'S GARDEN.
The most magnificent theatre in the U. S.
E. G. GILMORE.....Lessee and Manager.

POPULAR PRICES and POPULOUS HOUSES.

RATES:
ADMISSION, 50 CENTS. Reserved seats in orchestra stalls, orchestra circle and front balcony, 50c. extra. Secured places in balcony but 25c. extra. Tickets for Family Circle, 25c.
THE KIRALFY BROTHERS'
most magnificent and most gorgeous of all specialties.
ENCHANTMENT. ENCHANTMENT.
ENCHANTMENT. ENCHANTMENT.

ATTRACTING MASTODON AUDIENCES, not only to the evening performances, but to the WEDNESDAY and SATURDAY Matinees.

ABBEY'S PARK THEATRE.
Broadway and 22d Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

SECOND MONTH AND CONTINUOUS SUCCESS.
Every Evening and Saturday Matinee.
SOTHERN
SOTHERN
as
LORD DUNDREARY
LORD DUNDREARY
in
OUR AMERICAN COUSIN.
OUR AMERICAN COUSIN.
Supported by his Admirable Company of Comedians.
In rehearsal, David Garrick. Seats secured one week in advance.
NOTICE.—No ticket speculators allowed.

THEATRE COMIQUE, 514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.
Every Evening and Wednesday and Saturday Matinee.
NINTH WEEK OF THE
MULLIGAN GUARD CHOWDER.
"The Little Widow Dunn," "The Skids are out to-day," "Oh, Girly, Girly."
Music by our Great Composer,
Mr. DAVE BRAHAM.
THE IN-TOE-NATURAL WALKING MATCH.
POPULAR PRICES—Dress Circle, only 35c; Gallery, 15c; Orchestra Chairs, 75c; Parquette, 50c; Private Boxes, $6 and $4.

HOEFELE'S OLYMPIC THEATRE.
F. W. HOEFELE.....Manager.
Re-engagement of the charming and talented artiste, MISS JENNIE HUGHES,
who will appear in her great character
THE FRENCH SPY,
and as LIZETTE in the Musical Farce, WHY DON'T SHE MARRY? Mlle. ROUSSELI and Corps de Ballet of 20. Matinees Wednesday and Saturday. Prices, 50, 35, and 25 cents.

THEALL'S NOVELTY THEATRE.
5th and South 4th Sts., Williamsburg.
THOMAS THEALL...Proprietor and Manager.
THIS WEEK.
Every Evening and Wednesday and Saturday Matinees,
MISS KATE CLAXTON,
Supported by her own Company, in the Play of the TWO ORPHANS.

THE LONDON.
235 and 237 Bowery, opposite Prince st.
THEATRE OPEN ALL THE YEAR ROUND.

Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.
THOMAS DONALDSON,
Manager.

HARRY MINER'S NEW THEATRE.
165 AND 167 BOWERY,
NEW YORK.

Artists please address
HARRY MINER
Sole Proprietor and Manager.

VOLKS GARDEN.
199 and 201 Bowery, opposite Spring st.
THE LONDON MUSIC HALL OF AMERICA.
OPEN ALL THE YEAR ROUND.
MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
Capt. GEORGE T. SHAW.....Stage Manager.

Strictly first-class VARIETY talent in all branches. None others accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

HALLS AND OPERA HOUSES.

ST. LOUIS, MO.

OLYMPIC THEATRE,

CHAS. A. SPALDING....Proprietor & Manager

GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor & Manager.

The largest, best appointed and best located Theatres in the city.

Address all communications to

JNO. W. NORTON,

Grand Opera House, St. Louis, Mo.

POPE'S THEATRE.

ST. LOUIS, MO.

THE LARGEST, MOST COMPLETE AND ONLY FIRST-CLASS HOUSE IN THE CITY.

Only first-class Dramatic and Operatic Combinations are invited to apply.

For terms and dates, address

CHARLES POPE,
Proprietor and Manager.

E. E. ZIMMERMANN,
Business Manager and Treasurer.

OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,

Charleston, S. C.

DUDLEY STREET OPERA HOUSE,

BOSTON, MASS.

This elegant new theatre will be completed and opened Monday, September 8, with

MURPHY'S MINIATURE OPERA PINAFORE.

Managers of Stars and Combinations desiring dates, please addresss

FRED STINSON, Manager.

NATIONAL THEATRE.

CINCINNATI, OHIO.

W. L. ALLEN.....Lessee and Manager
S. S. HINKLE.....Treasurer

Entirely repainted and decorated throughout. The largest theatre in Cincinnati. Having the largest auditorium and stage. Popular and central theatre of the city. The only large, first-class theatre in the city. Playing novel and sensational attractions, and having dress circle, parquette, balcony and gallery.

GRAND OPERA HOUSE,

RICHMOND, INDIANA.

The popular House of the city. Playing the leading attractions.

FOR RENT ON REASONABLE TERMS.

WM. H. BRADBURY & SON, Managers.

MUSIC HALL.

LYNN, MASS.

Only first class theatre in the city. For rent o s haring terms.

Apply to GEO. W. HEATH, Manager.

SINK'S OPERA HOUSE.

ROME, N. Y.

A. J. SINK.....Proprietor.
Rent per night $35. Only first-class companies played on per cent.
W. S. SINK.....City Bill Poster.

A. R. SAMUELLS.

Mozart Garden.

Brooklyn.

HYDE & BEHMAN.

Proprietors and Managers
Hyde & Behman's Theatre,
Brooklyn.

GERMANTOWN

OPERA HOUSE,

GERMANTOWN, PHILADELPHIA.

CHAS. W. FOLTON.....Lessee and Manager

The manager of this new and elegant bijou theatre is now prepared to arrange sharing terms with

FIRST-CLASS ATTRACTIONS ONLY.

Seats 700. Scenery by Russell and Richard Smith. Opera chairs covered with red plush. Dressing-rooms heated by steam, etc.

Address as above, or
C. R. GARDINER, 12 Union Square, N.Y.

NEW

NATIONAL THEATRE

PHILADELPHIA, PA.

THE HANDSOMEST THEATRE IN THE CITY.

HOLDS $700 AT POPULAR PRICES.

NO VARIETY—NO SMOKING—NO DRINKING.
Thoroughly a first-class Theatre in every respect, and only

FIRST-CLASS ATTRACTIONS WILL BE RECEIVED.

The greatest care given to the mounting of pieces. During the Summer months the theatre has been entirely refitted, frescoed, upholstered, stocked with new scenery, and a new drop-curtain, etc.

John A Stevens; Oliver Doud Byron; Milton Nobles; Hyer Sisters Opera Troupe; The Revellers; Frayne and Tiffany combination; and other strong attractions already booked.

For open dates and terms, apply to
T. F. KELLY, Manager, Phila., or
C. R. GARDINER, 12 Union Sq., N. Y.

MAUDE BRANSCOMBE

SEASON OF 1879-80.

AT NEW YORK AQUARIUM, 35TH STREET AND BROADWAY.

Where communications should be addressed.

1876. THE FASHIONABLE EVENT. 1879.

THIRD ANNUAL TOUR OF THE CELEBRATED

ADAH RICHMOND
COMIC OPERA CO.

MR. CARL VON SCHILLER.....MUSICAL CONDUCTOR.

The young and beautiful American prime-donna mezzo-soprano, MISS ADAH RICHMOND.

Miss Belle Girard.....Soprano secondo	Mr. C. W Bernard.....Second tenore
Miss Helen Grayson.....Mezzo soprano	Mr. T W. Steele.....Prima baritone
Miss Julia Collano.....Contralto	Mr. Livingston Kent.....Basso cantante
Mr. Julian Francisco.....Prima tenore	Mr. James Vincent....Baritone and comedian
Mr. J. C. Armand.....Prima tenore	Mr. James Sturges.....Basso Profundo

FULL CHORUS under direction of chorus-master.....E. R. WALTON.

REPERTOIRE:

FATINITZA, CARMEN, PINAFORE, MADAME ANGOT, LA PERICHOLE, GIROFLE-GIROFLA, MADAME FAVART, LITTLE DUKE, GRAND DUCHESS, CHIMES OF NORMANDY.

WM. H. BORST & CO.....Managers. | JAS. VINCENT.....Stage Manager.
ANDY MCKAY.....Business Manager. | JULE T. MORSE.....General Agent.

MARIAN MORDAUNT

Has recovered from her long illness and is now prepared to negotiate for the production of the following brilliant repertoire:

OUR GIRLS. ALWAYS FAITHFUL.
HEARTS ARE TRUMPS.
DOUBLE MARRIAGE. THE WORKMEN.
(As played by Laura Keene.)
NANCY SYKES, ETC.

PICTORIAL WORK OF ALL KINDS.

WANTED.—A responsible Manager with capital to take the road, supported by company.

Address MARION MORDAUNT, care of C. R. Gardiner, or 34 Bond Street, N. Y.

JENNIE HUGHES.

PERMANENT NEW YORK CITY ADDRESS

52 BOND STREET.

SEASON OF 1879-80.

JENNIE WALLACE

AND

Miss Maud Wallace.

SUPPORTED BY A

POWERFUL NEW YORK COMPANY.

F. B. DOBSON, Manager.

REORGANIZATION

FOR THE SEASON OF 1879-80,

OF THE CELEBRATED

FURBISH

FIFTH AVENUE CO.

Supporting the Established Favorite,

MISS MAUDE GRANGER,

IN

BARTLEY CAMPBELL'S GREAT PLAY,

ENTITLED

FAIRFAX.

This organization will commence a tour of the United States October 13, and will be first-class in every respect, fully justifying its previous record, and hopeful of adding to it additional lustre. Miss GRANGER'S great performance of Dora at Wallack's has identified her name with the only positive success that house has known since The Shaughraun.

The play of Fairfax is in the author's best vein, and is a faithful reflex of the best American society.

BARTLEY CAMPBELL.....Director.
FRANK EVANS.....Acting Manager.

All communications care
C. R. GARDINER, 12 Union Square, N. Y.

CATHERINE LEWIS,

PRIMA-DONNA.

Daly's Theatre.

Address care of NEW YORK MIRROR.

WM. WALL, JR. JOHN PARDY. C. P. DEGARMO.

WALL, PARDY & DEGARMO.

THEATRICAL PROGRAMMES
AND GENERAL ADVERTISING AGENTS.
14 Union Square, New York City.

Controlling interest in the principal Theatrical Programmes throughout the country. Special privilege: Haverly's Mastodon Minstrels. For adv. space address as above.

CHARLES DEGARMO, Programme advertising Agent Haverly's United Mastodon Minstrels. Also Programme Advertising Agent for St. Charles Theatre, N. O.; French Opera, N. O.; Academy of Music, N. O.; Grand Opera House New Orleans.

MRS. JOHN FIRTH,

English and American

CUSTOM SHIRTS TO ORDER.

12 UNION SQUARE, N. Y.

THEATRICAL WORK A SPECIALTY.

CONNECTICUT HOTEL,

NORWALK, CONN.

SPECIAL RATES TO THE PROFESSION.

E. G. THOMPSON, Proprietor

JOHN REYNOLD

LAGER BEER, WINE & LUNCH ROOM,
BILLIARDS.
THEATRICAL RESORT.
On Union Square, the Headquarters of the Theatrical Fraternity in New York.
12 UNION SQUARE.

Dana

Theatrical Photographs.

SIXTH AVENUE & FOURTEENTH STREET,
NEW YORK

GRAU'S

ENGLISH COMIC OPERA CO

REPERTOIRE:

LITTLE DUKE, GIROFLE-GIROFLA, FATINITZA, PINAFORE,
And Warner and Kirker's New Opera,

"CADETS."

BLANCHE CORELLI, Prima-Donna Assoluta.
ALICE HOSMER, Prima-Donna Legere.
HENRI LAURENT, Primo,
And many other first-class artists.

A STRONG AND EFFICIENT CHORUS.

GRAU & WOLFSOHN, Managers,
Care C. R Gardiner, 12 Union Sq.

MISS AGNES

HERNDON

THE BEAUTIFUL SOUTHERN ACTRESS.

GERVAISE in DEMON DRINK.
For two weeks in Augustin Daly's play, and under his immediate direction.

Then making a tour of

THE SOUTHERN STATES.

SEE THE VOICE OF THE PRESS:

"A women of rare artistic ability and entertaining power. Miss Herndon's costumes are very elegant."—New York Herald.

"The equal of Cushman; the superior of Siddons."—Mobile, Ala. Register.

"One of the greatest actresses on the stage; a revelation of dramatic power"—New Orleans Picayune.

"Very enjoyable; the Herndon impersonations are a grand success; don't fail to see her"—St. Louis Globe-Democrat.

"A wonderful voice, a beautiful woman, delightful entertainment."—St. Louis Republican.

"A great actress—a wonderful voice—elegant costumes."—N. O. Times.

"A revelation of dramatic power—every one delighted."—Mobile Register.

"Word paintings to hang on memory's wall."—St. Louis Globe-Democrat.

"We consider Agnes Herndon one of the greatest actresses in the United States."—Atlanta Constitution.

"This talented Virginian well repaid the large audience that greeted her at the Theatre last evening; no entertainment has given as much satisfaction. She bursts upon our expectant vision brilliantly beautiful. A firm, stately figure, and a face that lights up wonderfully with every changing emotion."—Mobile Register.

TIME ALL FILLED FOR THE SEASON.

Address all business communications to
C. R. GARDINER, 12 Union Sq., N.Y.

SCHULER

Upright and Square Pianos

Are second to none. A fine assortment of first-class Pianos and Organs for sale and to rent on very reasonable terms. Pianos but little used exceedingly low. Pianos to rent for the country.

19 EAST FOURTEENTH STREET.

MADAME P. A. SMITH,

THEATRICAL DRESSMAKER.

MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.

All the latest Parisian Fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

25 CENTS.

STURGES & CRONK'S

Theatrical Express.

Professionals arriving in New York will find it to their advantage to hold their Checks and bring them to this office. Trunks delivered for 25 cents each. Contracts made with Advance Agents, leaving or passing through New York, at the most reasonable terms

Slate at
ALL DRAMATIC AGENCIES.

NOTICE TO SHOWMEN.

This is to inform Theatre and Show People that the old reliable RALEIGH NEWS STEAM BOOK AND JOB PRINTING HOUSE is better prepared than ever before to do all manner of theatrical and other show work, on the most reasonable terms. We have the largest wood letters and figures. Street bills and programmes furnished for all cities and towns South at reduced rates. Satisfaction guaranteed. Address J. S. HAMPTON, Raleigh, N. C

SEASON OF 1879 AND 1880.

SCANLON & CRONIN,

COMBINATION

WILLIAM H. FITZGERALD, MANAGER.

Commencing in Philadelphia, September 15, 1879, will be inaugurated a Grand Comedy Season by the Princess of Irish Comedies.

SCANLON & CRONIN,

Supported by a strong and carefully selected Dramatic Company, in the Charming Domestic Story,

"O'NEIL"

A comedy of powerful emotional interest, written by C. R. CLIFFORD expressly for MESSRS. SCANLON & CRONIN.

This company will play only in First-Class Legitimate Theatres. The pictorial printing will be entirely new and elaborate. Address business communications,
C. R. GARDINER, 12 UNION SQUARE, N. Y.

C. RANDOLPH GARDINER,

MANAGERS' AGENT,

No. 12 UNION SQUARE (MIRROR BUILDING), NEW YORK CITY.

Direct agent for ALDRICH & PARSLOE, in BARTLEY CAMPBELL'S play

MY PARTNER,

UNDOUBTEDLY THE GREATEST SUCCESS SINCE THE TWO ORPHANS. ALSO, EXCLUSIVE AGENT FOR

BURGESS & LOCKE Widow Bedott Combination, that recently made a tremendous hit in Chicago at Haverly's Theatre, and engaged by him for a season at his New York theatre.

SCANLON & CRONIN, the great Irish Comedians, in their instantaneous success, O'Neil, now crowding to its utmost the largest theatre in Philadelphia.

JOHN P. SMITH'S Tourists in the Pullman Car; now in Philadelphia to enormous business, and one of the prominent successes of the season. Soon to open in New York. Time all filled to Jan. 20.

FRAYNE & TIFFANY Combination. The famous rifle shot and sensational Star, this year with Annie Ward Tiffany. Always testing the capacity of the house.

THE REVELLERS.—Opened last week at Opera House, Cleveland, and achieved an electric success. Local Press endorse them—crowds go to see them.

CHAS. L. DAVIS in Alvin Joslyn Combination. The famous old man Yankee. Marvelously successful everywhere.

MAUDE GRANGER, supported by Furbish's Fifth Avenue Combination, in Bartley Campbell's great emotional play, Fairfax.

ROSE LISLE Combination in The Circus Rider. Great success in Boston the present week.

ROGERS & VICKERS in Charles Gayler's new play, scored an immediate success at Academy, Buffalo. Endorsed by the Meech Brothers.

BESSIE DARLING in her extended Southern tour with the largest and strongest legitimate company ever in that section.

AGNES HERNDON, the beautiful Southern "Society Actress" who recently achieved such a phenomenal success at Academy of Music, Baltimore.

☞ I handle only successes, and encourage novelties because there's more money in them for the managers.

Aside from the above fully equipped big drawing cards which I control, I am indirectly connected with the following well-known attractions, with authority to fill dates for them:

The four colossal attractions managed and owned by J. H. HAVERLY.

The greatest drawing card of all the individual stars, DENMAN THOMPSON, under the management of J. M. HILL.

The sure card, the popular and profitable BARNEY MACAULEY Combination, under the management of J. M. HICKEY.

The mammoth high class COLVILLE OPERA BURLESQUE Troupe, under the management of the veteran SAM'L COLVILLE.

TONY DENIER'S Pantomime Troupe, par excellence. The most stupendous of any similar organization

SALSBURY'S TROUBADOURS, in the fifth year of their unequalled success.

JOHN A. STEVENS.—The leading sensational star of the world. Powerful company. Three comedians. Great success everywhere.

Several important attractions which can always fill an accidental opening in any theatre at any time and at remarkably short notice.

Direct and only agent for BARTLEY CAMPBELL and his many successful plays. Now the acknowledged foremost dramatist of America.

New York Agent for the one leading theatre in every principal city in U. S. and Canada.

One of the FINEST PINAFORE COMPANIES always in readiness to supply a SUDDEN WANT with managers. Open Dates in all principal halls and theatres in the country.

Agent for Opera House, New Orleans, for high-class musical organizations only. Largest Musical Library and collection of Opera Costumes in America.

MATTIE VICKERS, "The Aimee of America,"

—AND— CHARLES ROGERS,

In the New Serio-Comic Play, in Three Acts, entitled

STAR; OR, PASTE AND DIAMONDS!

Written expressly for them by the popular dramatist, Mr. CHARLES GAYLER, author of Fritz, Carl the Fiddler, The Connie Soogah, American Cousin at Home, &c., &c. The play, which contains all the elements which have made Mr. GAYLER'S former works so successful, is replete with Character, Interest, Strong situations and Powerful incidents, combining, in a remarkable degree, FUN AND PATHOS, and will introduce MATTIE VICKERS and CHARLES ROGERS in their popular and original SPECIALTIES, SONGS and IMPERSONATIONS, bringing into requisition the talents of

☞ A FIRST-CLASS COMPANY ☜

which has been carefully selected, commence the season September 8, Academy of Music, Buffalo. Managers of Theatres and Circuits having open dates may address

FRANK C. GAYLER, Manager, 12 Union Square, N. Y.

ZOLA ZOLA

"THE CIRCUS RIDER."

AN ORIGINAL DRAMA OF TO-DAY.

THE YOUNG AND TALENTED ACTRESS,

MISS ROSE LISLE

WILL SHORTLY BEGIN A TOUR OF THE UNITED STATES

WITH HER OWN NEW, ORIGINAL, EMOTIONAL DRAMA OF TO-DAY.

ZOLA:
THE CIRCUS RIDER.

AND A REPERTOIRE OF THE STRONGEST PLAYS EVER TAKEN OUT COLLECTIVELY OF NEW YORK OR LONDON.

THREE POWERFUL NEW PLAYS.

MISS LISLE WILL BE ABLY SUPPORTED BY A FULL AND EFFICIENT COMPANY OF TALENTED METROPOLITAN ARTISTS CAREFULLY SELECTED FROM THE CREAM OF THE PROFESSION.

THE SUCCESSES OF THE SEASON.

Managers wishing dates will please address care NEW YORK MIRROR.

ZOLA ZOLA

"THE REVELLERS,"

THE SUPERLATIVE NOVELTY OF THE SEASON.

MOST DECIDED HIT ATTESTED BY CROWDED HOUSES EVERYWHERE, AND RE-ENGAGEMENTS IN ALL THE THEATRES.

UNLIKE ANY OTHER ENTERTAINMENT, BUT PRESENTING THE ATTRACTIVE FEATURES OF MANY.

Songs, Dances, Trios, Imitations, Comicalities and Eccentricities,
Woven into a two-act Comedy, entitled

TROUBLE.

INTRODUCING THE MOST LUDICROUS INCIDENTS. WILDLY FUNNY, BUT NOT AN OFFENSIVE LINE.

THE BEST TENOR AND CONTRALTO SINGERS ANYWHERE OUTSIDE THE LYRIC STAGE.

Two and a half hours of continued laughter. Time all filled to November 24, 1879

Address all business communications to
Or, C. R. GARDINER, 12 Union Square, N. Y. LUCIEN BARNES, Manager.

MRS. E. L. DAVENPORT

WILL BE PREPARED TO RECEIVE PUPILS

THE THIRD WEEK IN OCTOBER.

Communications may be addressed for the present to ST. JAMES HOTEL, New York.

THE ELECTRIC LIGHT.

MINNIE FARRELL.

PERMANENT ADDRESS:
Box 228, Baltimore, Md

THE FLORENCES
IN THE
MIGHTY DOLLAR.

GRAND OPERA HOUSE, NEW YORK, THIS WEEK.

ROUTE 1879-80.

Oct. 13, Philadelphia, one week; 20th, Brooklyn, N. Y.; 27th, Washington, D. C.; Nov. 3, Baltimore, Md.; 10th, Norfolk, Va.; 11th, 12th, Richmond, Va.; 13th, Petersburgh, Va.; 14th, 15th, Wilmington, N. C.; 17th, 18th, 19th, Savannah, Ga.; 20th, 21st, 22d, Charleston, S.C.; 24th, Columbus, Ga.; 25th, 26th, Montgomery, Ala.; 27th, 28th, 29th, Mobile, Ala.; 30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; Jan. 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Iowa.

Permanent Address,
Fifth Avenue Hotel, N. Y.

SAVILLE
ENGLISH OPERA
COMPANY.

SEASON 1879-80.

40 FIRST-CLASS ARTISTS.

H. M. S. PINAFORE,
THE SORCERER,
TRIAL BY JURY.

In preparation two new operas.

Address SAVILLE & LEE,
Hoffman House.

NEIL
BURGESS

ECCENTRIC CHARACTER COMEDIAN,

IN D. R. LOCKE'S ("NASBY'S") NEW COMEDY,

WIDOW BEDOTT;
OR,
A HUNT FOR A HUSBAND.

Permanent address,
STURTEVANT HOUSE, N. Y.

MISS FANNY
DAVENPORT
STARRING TOUR.

BEGUN SEPTEMBER 8, IN DETROIT, MICH.

Appears at Grand Opera House, New York, October 27.
FINE COMPANY. FINE REPERTOIRE.

TIME ALL FILLED.

Permanent address,
Care NEW YORK MIRROR.

"'Never, well, hardly ever' equalled."

THE NORCROSS
FIFTH AVENUE
OPERA COMPANY,
(Formerly Laurent's.)

UNPRECEDENTED SUCCESS
IN
H. M. S. PINAFORE,
NOW PLAYING SOUTHERN CIRCUIT.

Wilmington, N. C.....October 8 and 9.
Charlotte, N. C.....October 10 and 11.

J. W. NORCROSS, JR., Manager.
M. M. WHELAN, (formerly Boston Mus.) Business Agent.

"OUR SAUCY SHIP'S A BEAUTY."

INSTANTANEOUS SUCCESS OF
PERLEY'S IDEAL PINAFORE CO
EACH AND EVERY ARTIST A STAR.
22 IN NUMBER. 22
Delighted audiences everywhere. Highest encomiums of press and public. Hundreds unable to gain admission.

PERLEY'S
Union Square Comedy Co.
Culled from the Shining Lights of the Profession, will INAUGURATE THEIR SEASON On or about November 2, presenting Wallack's great New York success,
SNOWBALL.
For open dates, address DRAMATIC AGENCIES,
Or, JOS. J. DOWLING,
10 Hotel Boylston, Boston, Mass.

LILIAN BROOKS BELL,
Prima Donna Assoluta.

DIGBY V. BELL,
Primo Baritone.
Of the Saville English Opera Company.

Re-engaged for Season 1879-80.

MISS MAUDE GRANGER,
ENGAGED FOR LEADING BUSINESS.
UNION SQUARE THEATRE, NEW YORK.
As MARY SAUNDERS,
In "MY PARTNER."

PERMANENT ADDRESS.
MISS MARY
ANDERSON

NEW YORK MIRROR OFFICE.

Now in her Fourth Starring Season, supported by the
Mary Anderson Combinat'n
Under Management of
J. W. NORTON AND S. M. HICKEY.

All communications to be addressed to
HAMILTON GRIFFIN, as above.

A GOOD
SHOW TOWN

Alice Oates, Sept. 22, nearly $500; Pat Rooney, Sept. 23, $546; Joe Jefferson, Oct. 1, $400; Mary Anderson, Oct. 2, nearly $700; B. Macauley, Oct. 4, $400.
WANTED—A good Minstrel Party.
Apply at once to WILLIAM J. SELL,
Manager Park Opera House, Erie, Pa.

GREAT SUCCESS.
THE TALENTED YOUNG AMERICAN TRAGEDIENNE,
MISS ADELE
BELGARDE

Will make a tour of the United States and Canada.
SEASON OF 1879-80,
Supported by a first-class Dramatic Company.
Under management of
FRANK L. YERANCE.
Address all communications to
FRANK L. YERANCE, Manager,
215 William Street, N. Y.

DENMAN
THOMPSON

AS JOSHUA WHITCOMB.

THIS WEEK.

J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

GRAND INDUBITABLE SUCCESS!
THE MISSING LINK SECURED. NEW YORK ALLIES ITSELF WITH THE OTHER CARDINAL CENTRES IN FORTIFYING THE POSITION AND ENDORSING THE EXCELLENCE OF THE
WEATHERSBY-GOODWIN FROLIQUES.
IN THEIR NEW
"HOBBIES."
A PLAY MADE FOR DELIGHT.
INFINITE IN VARIETY.
EXQUISITE IN QUALITY.
NOW PLAYING AT
HAVERLY'S LYCEUM THEATRE, NEW YORK,
TO A SUCCESSION OF THRONGED HOUSES.
☞ Note Citation next week. JNO. E. WARNER, Business Manager.

TONY PASTOR'S TROUPE.
THE WORLD'S REPRESENTATIVE COMPANY.
TONY PASTOR AND HIS GRAND COMPANY OF STARS HAVING ACHIEVED THE GREAT SUCCESS OF THE YEAR, ARE
NOW RETURNING EASTWARD,
VISITING NEW ENGLAND CITIES. RETURN TO NEW YORK CITY FOR THE SEASON OF 1879 AND 1880, AT
TONY PASTOR'S THEATRE,
585 AND 587 BROADWAY.
TONY PASTOR, Sole Proprietor, Tony Pastor's Theatre, 587 Broadway, N. Y.

THE TOURISTS
"IN THE PULLMAN PALACE CAR."

An organization comprising some of the very best artists in the Profession—such as WILLIAM A. MESTAYER, AUGUSTUS J. BRUNO, NICHOLAS J. LONG, WILL H. BRAY, JAMES BARTON, MISS ROSA COOK (her first appearance since her opera triumphs in Europe), MISS ETHEL LYNTON, MISS JENNETTE REIFFERTH, MISS MAY LIVINGSTON, and others. Magnificent Lithographs and Pictorial Printing. Time already filled in New York, Philadelphia, Boston, Brooklyn, Baltimore, Washington, Cincinnati and Pittsburg.
The piece abounds in MUSIC and FUN, comprising COMEDY, BURLESQUE, OPERA, SATIRE, CARICATURES, &c., &c., by a Company far superior to any similar organization.
Managers may address JOHN P. SMITH, Manager, Union Place Hotel, New York.

BLOOMS'
THEATRICAL SUPPLY,
338 AND 340 BOWERY, NEW YORK.

Just received per European steamer some of the most elegant and most novel designs in opera length Silk Hose. Combination of color and artistic design have never been equalled.

It would be impossible to give a minute description, as the designs are entirely new and have never been in the American market before.

We have now in stock a complete line of our celebrated Silk Tights, in all colors and combinations, either in fine or heavy grade.

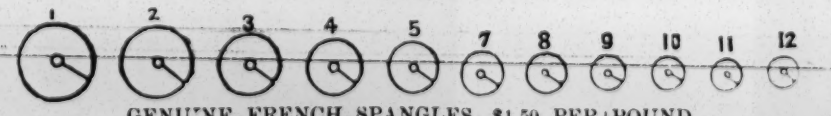
Spun Silk Tights	$ 5 00
American Silk Tights	7 00
French "	8 00
English "	9 00
Italian "	10 00
Our Extra Heavy XX	10 00

Our line of Cotton Tights is now complete, and can offer them for less than any other House in the country.

Flesh Cotton Tights	$1 35
" " Shirts	1 35
White " Tights	1 35
" " Shirts	1 35
English Super Stout Cotton Tights	$1 60
English Super Stout Cotton Shirts	1 50
Superfine Cotton Tights	1 75
" " Shirts	1 75
Lisle Tights	3 25
" Shirts	3 25

WORSTED TIGHTS AND SHIRTS
All colors.....each, $3 00

JUST RECEIVED, AN ELEGANT LINE OF SATINS, SILKS, VELVETS, GOLD AND SILVER LACES AND FRINGES, &c., &c.



GENUINE FRENCH SPANGLES, $1.50 PER POUND.
BLOOMS', 338 & 340 Bowery, N. Y.

J. H. HAVERLY'S
ENTERPRISES

HAVERLY'S THEATRE, NEW YORK,
CORNER OF 14TH STREET AND 6TH AVENUE.
J. H. HAVERLY.....Proprietor and Manager. | HARRY MANN.....Assistant Manager.
The only theatre in the city that kept its doors open all Summer, without a vacation. Monday, Oct. 6,
WEATHERSBY-GOODWIN FROLIQUES
IN
"HOBBIES."

HAVERLY'S THEATRE, CHICAGO,
CORNER OF DEARBORN AND MONROE STREETS.
J. H. HAVERLY.....Proprietor and Manager. | WILL J. DAVIS.....Assistant Manager.
HAVERLY'S CHICAGO CHURCH CHOIR COMPANY,
now playing to the full capacity of this, the largest theatre in Chicago. The leading attractions of this country and of Europe are continually presented at this house, and engagements are concluded for the coming season with all the novelties of the dramatic and musical world.

HAVERLY'S BROOKLYN THEATRE.
J. H. HAVERLY.....Proprietor. | HART JACKSON.....Manager.
THIS BEAUTIFUL THEATRE
will be inaugurated by
CLARA MORRIS,
Monday Evening, October 6, with a new play by an American author, entitled The Royal Favorite. Time for the season is largely closed with the leading attractions of the country. Companies, stars or combinations desiring time may address either the Proprietor or the Manager, as above.

FIRST AND FOREMOST. PERMANENT AND PROSPEROUS.
THE GREAT ORIGINAL REVIVALISTS.
SEPARATE, ALONE, AND DISTINCT FROM ALL IMITATORS.
HAVERLY'S UNITED
MASTODON MINSTRELS.
J. H. HAVERLY.....Proprietor. | WM. FOOTE.....Manager.
40 THE MAGICAL NUMBER 40
THE BIGGEST AND BEST IN THE WORLD.
From the Atlantic to the Pacific, from Maine to Mexico.
A TRIUMPHAL TRIBUTE TO TESTED TALENT.
FIFTH WEEK OF UNEXAMPLED SUCCESS.
ENGAGEMENT EXTENDED.
THREE MORE WEEKS IN CALIFORNIA. WILL RETURN EAST WITH NEW FEATURES AND NEW PROGRAMMES.
LOOK FOR IT, WATCH FOR IT, WAIT FOR IT.
"THE RECORD OF THE PAST A GUARANTEE OF THE FUTURE."
W. H. STRICKLAND, General Agent.

"Even a child is known by its doings, whether its work be pure and whether it be right."
HAVERLY'S NEW YORK
JUVENILE PINAFORE CO.
J. H. HAVERLY.....Proprietor. | COL. ROBT. FILKINS.....Manager
A Golden Chain of Successes from the Broad Atlantic to the Father of the Great Waters—All New England and the Canadas Charmed.
FAREWELL MATINEE IN TORONTO TO OVER TWO THOUSAND PEOPLE—THE LARGEST AUDIENCE EVER ATTRACTED IN THAT CITY.
WELCOME BACK TO THE STATES.
DETROIT STORMING ITS VAST OPERA HOUSE—HAVERLY'S JUVENILES HOLD THE FORT.
HEAR THE DETROIT NEWSPAPERS:

FROM THE FREE PRESS.
Nothing in the way of amusements which the local managers have yet presented this season has had the delightful character of this. The performance is indescribably charming; not that it is in any sense artistically "great," but the manner in which the little folk go about the business of the hour, the fresh and beautiful enthusiasm with which they dash into their work (play to them), and the perfect discipline of the organization, are enchanting.

FROM THE POST AND TRIBUNE.
That a performance so finished, spirited and artistic could be given by children all under the tender age of fifteen, seems almost incredible. The auditor rubs his eyes in bewilderment, and wonders whether Dean Swift's lilliputians were not veritable personages after all, and if the irrepressible Haverly has not captured two or three score of their kind for the express purpose of presenting this vest-pocket edition of Pinafore. The midgets have made a palpable hit.

In calling prominent attention to his Juvenile Opera Company in these columns each week, MR. HAVERLY does not seek to bias public opinion. He but emulates the example of people and press in thus placing on formal record the magnetic merits of his young artists, and is gratified over the unparalleled success that is attending them in this their initial tour.
Managers wishing the above attraction after November 24, can address
J. H. HAVERLY, PROPRIETOR, HAVERLY'S THEATRE, NEW YORK.

"We Go Forth,
And Fortune Plays Upon Our Prosperous Helm."
"All's Well."—SHAK.
THE FORCE OF CONQUEST CAN NO FURTHER GO!

AN INSPIRING AND INCOMPARABLE INNOVATION.	Richmond Responds with a right Royal Reception, and the Old North State is Startled with the Stir of the Successful Senegambians.	AN ARTISTIC AND AMBITIOUS ACHIEVEMENT.
"Haply, for I am Black." —OTHELLO.		"He followed the Ethiopians." —HOMER'S ODYSSEY.

HAVERLY'S GENUINE
COLORED MINSTRELS.
J. H. HAVERLY.....Proprietor. | GUSTAVE FROHMAN.....Manager.
SUCCESS CONSTITUTIONAL!
CRITICISM DISCONCERTED!
TRIUMPHANT TRIBUTES TENDERED THEM THROUGHOUT THEIR TOUR.
THE RESISTLESS BOMB
PENETRATING WITH VANQUISHING EFFECT BELOW MASON AND DIXON'S LINE.

HAVERLY'S CHICAGO
CHURCH CHOIR COMPANY
J. H. HAVERLY.....Proprietor. | WILL J. DAVIS.....Manager.
"A PHENOMENALLY SURPRISING AND SUCCESSFUL ORGANIZATION COMPLETE IN EVERY PARTICULAR."
A company with no Prima-Donna Assolutas; no Prima-Donnas or Prime-Donne, either Soprano or Contralto; No Primo-Tenore or Tenori; no Primi-Baritoni or Prime Baritone; no Primo-Basso or Primi-Bassi;
BUT IT IS COMPOSED OF
LADIES AND GENTLEMEN OF SUCH SUPERIOR MUSICAL ABILITY THAT THEY HAVE HAD THE UNQUALIFIED ENDORSEMENT OF EVERYBODY WHO HAS HAD THE PLEASURE OF HEARING THEM, AS BEING THE ONLY PERSONS ON THE STAGE WHO HAVE GIVEN
HER MAJESTY'S SHIP PINAFORE
A THOROUGHLY ENJOYABLE AND INTELLECTUAL INTERPRETATION.
A CHICAGO COMPANY, A CHICAGO ORCHESTRA, A CHICAGO ENTERPRISE, CHICAGO TALENT, CHICAGO ENERGY.
SPRINGING FROM
HAVERLY'S CHICAGO THEATRE.
REMEMBER, THE COMPANY IS COMPLETE IN EVERY PARTICULAR, FURNISHING EVERYTHING. Follow any company and awaken an interest not supposed to be in this famous little opera. Managers desiring time can address
J. H. HAVERLY, HAVERLY'S THEATRE, NEW YORK.

J. H. HAVERLY
☞ Also controlling, at all times, a large additional number of Leading Attractions, and ☜ always ready to negotiate with Grand Opera, Stars (with or without company), Combi- ☜ nations and Amusement Enterprises generally.